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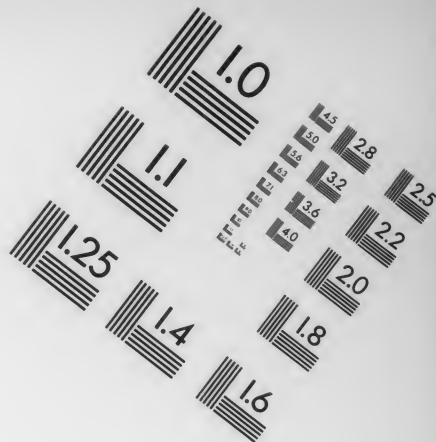
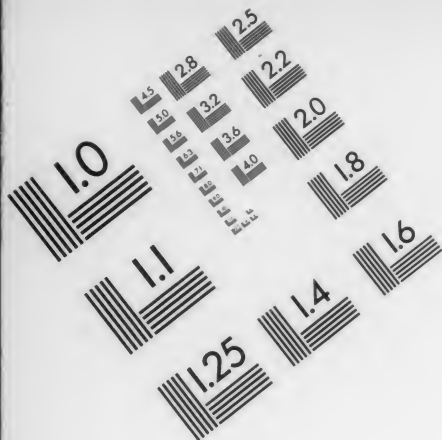
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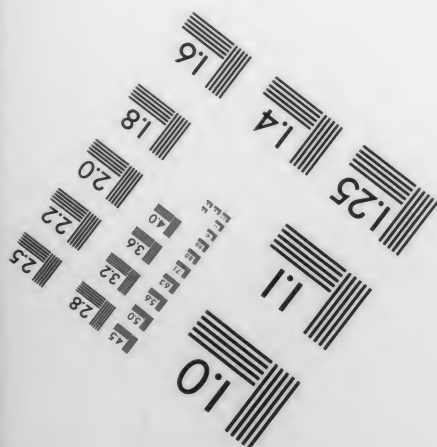
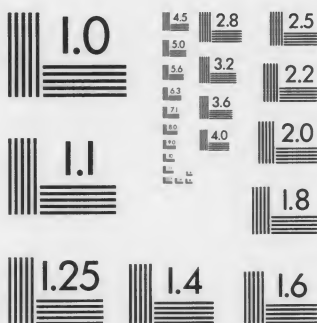
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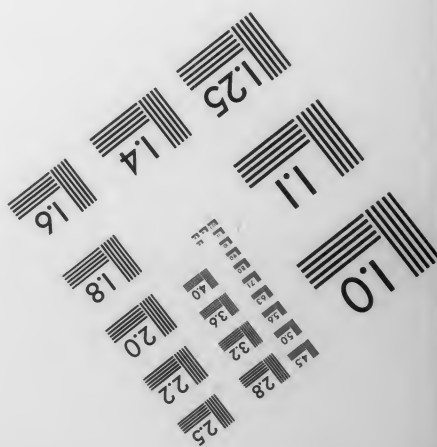
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THE ADELPHOE  
OF  
TERENCE

WITH INTRODUCTION, NOTES, AND  
CRITICAL APPENDIX

BY

SIDNEY G. ASHMORE, L.H.D.

PROFESSOR OF LATIN IN UNION COLLEGE, SCHENECTADY, NEW YORK

London  
MACMILLAN AND CO.  
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1893

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# CONTENTS

INTRODUCTION—	PAGE
Latin Comedy . . . . .	ix
Greek Comedy . . . . .	xvi
Livius Andronicus . . . . .	xxi
Cn. Naevius . . . . .	xxii
Plautus . . . . .	xxiii
Caecilius . . . . .	xxviii
Terence . . . . .	xxix
The Characters of Terence . . . . .	xxxviii
Division into Acts and Scenes . . . . .	xxxix
The Actors . . . . .	xliii
Dramatic Representations at Public Games . . . . .	xliv
Roman Theatres . . . . .	xl
MSS. and Text of Terence . . . . .	xlix
Metres . . . . .	lvi
Characters and Plot of the <i>Adelphoe</i> . . . . .	lxvi
TEXT . . . . .	1-60
LIST OF METRES . . . . .	61-63
NOTES . . . . .	65-188
CRITICAL APPENDIX . . . . .	189-199
APPENDIX II . . . . .	200
INDEX TO NOTES . . . . .	201-208

## PREFACE

THE text of the present edition of the *Adelphoe* is substantially that of Dziatzko's edition of the text of the six plays, published at Leipzig in 1884, in the Tauchnitz series. The only departure from that edition, aside from a few matters of punctuation, is in verse 56, where, for the sake of the sense, I have substituted *audacter* for *aut audebit*, from Dziatzko's edition of the single play, published in 1881. Dziatzko's text is confessedly the best, and the illustrative quotations from the other plays have in all cases been made from it in the notes. A collation (not published) of the Codex Parisinus, made by Prof. E. M. Pease, came to my hands after the text had gone to press. Had I seen it sooner I should have been tempted to use it, in connection with other apparatus, for a fresh revision of the text of the *Adelphoe*. But the advantage of using a text uniform, as it were, with that of the other plays, and at the same time of such high authority as that of Dziatzko will, I am

sure, outweigh the possible gain to be derived from an independent recension, especially in the case of a book intended chiefly for college use. On the other hand, I have endeavoured to give an account of all important readings in an appendix, which is in part based on Dziatzko's *Kritisch-exegetischer Anhang* to the *Adelphoe* (1881), and will be found to be, in great measure, a defence of the adopted text. But I have not always been able to agree with the German editor's conclusions, and, in venturing to differ from him, have expressed my opinion accordingly.

In making the commentary I have consulted various editions of Terence; but of commentaries on the *Adelphoe* those of A. Spengel (Berlin, 1879) and of Carl Dziatzko (Leipzig, 1881) have been of greatest service, and I hope that this acknowledgment sufficiently expresses my deep sense of obligation to these two scholars. The edition of the *Adelphoe* by A. Sloman (Oxford, 1886) has also been of very great use, as well as Spengel's *Andria* (1888) and Dziatzko's *Phormio* (1885); and I have had at hand the *Captivi*, *Trinummus*, and *Miles Gloriosus* of Plautus, by the late Dr. Julius Brix. To these should be added the *Andria* and *Adelphoe* by E. P. Crowell, the *Menaechmi* of Plautus by H. N. Fowler, the various editions of single plays of Plautus and Terence in Mac-

millan's Classical Series, the usual grammars and books of reference, and the authors cited below.

For the Introduction I am indebted to the works already named, but especially to the following: Teuffel's *History of Roman Literature* (rev. by Schwabe, tr. by Warr); *Das Leben der Griechen und Römer*, 4th ed. (1876), by Guhl and Koner; *The Attic Theatre* (1889), by A. E. Haigh; Sellar's *Roman Poets of the Republic*, 3rd ed.; Introduction to the *Andria* and *Heauton timorumenos*, by A. F. West; Introduction to the *Pseudolus* of Plautus, by E. P. Morris; the respective Introductions to their editions of Terence by Parry, Wagner, and Umpfenbach; *A Companion to School Classics*, 3rd ed., by James Gow; "Das Bühnenwesen der Griechen und Römer," by G. Oehmichen in I. v. Müller's *Handbuch*, v.; and Mommsen's *History of Rome*. Obligations to works not included in these lists have been duly credited where they belong.

Quotations from Plautus are by the lines of the Ritschl edition edited by Loewe, Goetz, and Schoell; but as the *Mostellaria* and *Cistellaria* are still wanting in that edition, references have been made to Ussing for these two plays. Citations from Cicero and Ovid follow the Tauchnitz texts; those from other ancient writers, generally the Teubner.

I have referred the pupil from time to time

to the Latin Grammars of Allen and Greenough (A.), Harkness (H.) and Gildersleeve (G.), and in most cases have added parallel references to Roby and Madvig.

The Introduction is intended to supply a brief outline of the history of Roman comedy, and such other information as may be generally useful. No attempt has been made at exhaustive treatment of any of the topics touched upon; but if the points presented are sufficient to awaken the interest of the student, the end looked for will have been attained.

My thanks are owing to Prof. Whitehorne, of the Greek department of Union College, for many kind suggestions; to Prof. Mortimer Lamson Earle of Barnard College, New York, who has read the whole book in proof and given it the benefit of his sound scholarship and careful criticism; and to Mr. A. E. Hamilton, the proof-reader of Messrs. R. & R. Clark of Edinburgh, for the compilation of the index, and for his painstaking efforts to secure typographical accuracy in passing the book through the press.

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## INTRODUCTION

### LATIN COMEDY

GREEK comedy (*κωμῳδία* from *κωμῳδός*, and this from *κῶμος* and *αἶδεν*) had its origin in the songs and dances of harvest and vintage festivals. It was native to the soil of Greece, and gradually reached its full development through contact with the higher civilisation and more cultivated taste of the cities, notably Athens. Latin comedy also derived its origin from country festivals, but attained its full development through a union of the rude Italian element with the perfected and refined comedy of the Greeks. So important a feature, indeed, was the latter that it is scarcely correct to speak of Roman comedy as Italian. It was rather an adaptation of the New Comedy of Athens to Roman requirements and tastes. The drama, so far as its purely Italian element was concerned, was confined to such coarse and crude representations as the *uersus Fescennini*, the *satura*, the *mimus*, and the *fabula Atellana*. These contained the germs of a drama, but never attained more than a limited literary development.

The *uersus Fescennini* were named from *Fescennium*,<sup>1</sup> a village in Etruria. They were responsive in form, were generally extemporaneous, and abounded in jokes, gross personalities, and abuse. They reached indeed such an extreme of license that finally they were restrained by law.<sup>2</sup> Livy (7. 2) says there was a pestilence in Rome in the consulship of C. Sulpicius Paeticus and C. Licinius Stolo, that is, in the year 364 B.C., and that *ludi scaenici* were added to the *circi spectaculum* and other means adopted to pacify the gods and stay the plague. Accordingly a stage was erected in the Circus, on which Etrurian actors called *ludiones* performed in pantomime to the sound of the flute, but, as Livy says, *sine carmine ullo*. The Etruscan mimic dance was afterwards imitated by the Roman youth, and combined with the *uersus Fescennini*. The latter were somewhat altered

<sup>1</sup> For another derivation see Prof. A. S. Wilkins on Hor. Ep. 2. 1. 145.

<sup>2</sup> See Hor. Ep. 2. 1. 145-155:

*Fescennina per hunc inuecta licentia morem  
Versibus alternis opprobria rustica fudit,  
Libertasque recurrentes accepta per annos  
Lusit amabiliter, donec iam saeuus apertam  
In rabiem coepit uerti iocus et per honestas  
Ire domos impune minax. Doluere cruento  
Dente laccessiti, fuit intactis quoque cura  
Condicionem super communi, quin etiam lex  
Poemaeque lata, malo quae nollet carmine quemquam  
Describi; uertere modum, formidine fustis  
Ad bene dicendum delectandumque redacti.*

Cf. also Cic. de Rep. 4. 10. 12 *nostrae duodecim tabulae, cum perpaucas res capite sancissent, in his hanc quoque sancientiam putauerunt, si quis occentauiisset siue carmen condidisset, quod infamiam faceret flagitiumue alteri.*

and improved, and out of the combination grew the *saturae*, which, according to Livy, were *inpletæ modis, descripto iam ad tibicinem cantu*, that is, regularly set to music.

The *saturae* were in fact merry medleys, performed by the country lads of Latium on a stage erected for the purpose. They were without any connected plot, but represented scenes from daily life, and, like the Fescennine verses, were composed in the Saturnian metre.<sup>1</sup> The introduction of a regular play by Livius Andronicus<sup>2</sup> caused them to be neglected and finally driven from the stage; but they continued for some time to serve as farces, or after-plays, *exodia*, to the regular dramatic performances, a function subsequently usurped by the *fabulae Atellanae*, and the *mimi*. The name *satura* has been connected in its derivation with *lanx satura*, a dish of mixed fruits offered to the gods, and alludes to the miscellaneous character of the performance.<sup>3</sup>

<sup>1</sup> On this metre see Wordsworth, *Fragments and Specimens of Early Latin*, p. 396; L. Müller, *Der saturnische Vers und seine Denkmäler*, Leipzig, 1885. Its original form was made up by combining an iambic and trochaic series:

♩ ♪ ♩ ♪ ♩ ♪ | ♪ ♩ ♪ ♩ ♪ ♩

Hoc est factum monumentum Maarco Cáicllio.

Hospés, gratum ést quom apúd meas réstitístei seédes;

Bene rém gerás et uáleas, dórmíás sine qúra.

(C. I. L. 1006; Wordsworth, p. 233; or Allen, *Remnants of Early Latin*, 137.) Cf. "The queen was in her parlour, eating bread and honey."

<sup>2</sup> See Livy, 7. 2 *Livius (Andronicus) post aliquot annos, qui ab saturis ausus est primus argumento fabulam serere*, etc.

<sup>3</sup> For this and other derivations see Teuffel, *Rom. Lit.*, rev. by Schwabe, Eng. Trans. § 6, note 2. Cf. Momms. *Hist. of Rome*, vol. i. p. 54, Eng. Trans.



When in the time of Ennius (239-169 B.C.) the *satura* came to be cultivated exclusively as a branch of literature, it still retained its miscellaneous character. "The *satura* of Ennius was, in form, a mixture or medley of metrical pieces." So was that of Terentius Varro, imitated from Menippus, and the satires of Horace, Persius, and Juvenal, like those of Ennius and Varro, "bear features of strong resemblance" to the dramatic miscellanies called *saturae* by Livy,<sup>1</sup> but the *satirical* element in this form of literature is to be referred in its origin to the genius of Lucilius (180-103 B.C.), who has been most correctly styled the father of Roman satire. He it was who first added to the personal and serious elements in the medleys of Ennius that character of invective which, in a more or less modified form, is preserved in the satires of Horace, Persius, and Juvenal, and appears to have been ever since regarded as an essential feature of this particular branch of literary composition.

The *mimus* (a name given to the actor as well as to the piece) was a pantomimic farce, at first not fixed in writing, although at the end of the Republic it had secured a place in literature. The subjects were taken chiefly from the low life of the town, and gradually became more numerous and varied, until under the Empire they included the materials of nearly all the earlier kinds of comedy, even the higher branches of the drama being forced to give place to the more popular

<sup>1</sup> See an essay on The Roman *Satura*, by H. Nettleship, Oxford, 1878.

*mimus*. It was frequently employed as an after-play, and was remarkable for its obscene character and general scurrility (Mart. iii. 86 *non sunt haec mimis improbiore*; Ov. Trist. 2. 497 *mimos obscena iocantes*).

Among the various writers of mimes were D. Laberius and Publilius Syrus, whose "*poëmata*" were listened to by Cicero on the occasion of a dramatic contest at the games of Caesar (ad Fam. 12. 18. 2). The former is also mentioned by Horace in Sat. 1. 10. 6.

The *fabulae Atellanae* were an improved kind of *saturae*, and as early as the time of Sulla had been raised, through literary treatment, to a comparatively high level. They were said to have originated in Atella,<sup>1</sup> a town of the Oscans in Campania, and there the scene of the action was commonly laid. They were from the first more dramatic in form than any previous scenic representations of Italian growth, and after the Latinising of Campania (about 211 B.C.) were transferred to Rome, where they were rendered by amateurs, usually young men of patrician families, who were masked and spoke in Latin. The dialogue at this time was spontaneous, or, if written, was at least not published. But after the introduction of Greek comedy into Rome, through the translations or adaptations of Roman playwrights, the Atellan farces received a definite literary form from the hands of Lucius Pomponius of Bononia, and from Novius. They were then used as *exodia*, especially after tragedies, like the satyr dramas of the Greeks, and were performed by professional actors. The chief characters

<sup>1</sup> On this point cf. Momms. *Hist. of Rome*, vol. iii. p. 544, note; Eng. Trans.

had become conventional at an early date. Among these were the chattering Bucco, the wanton Maccus, the vain but deluded Pappus, and the cunning Dossennus—personages in many respects analogous to the clown and harlequin of a modern pantomime, or the equally familiar Punch and Judy. The plot, however, was simple, and the charm of the piece lay chiefly in the treatment of the situation, and the drastic portraiture of particular classes and callings. The incidents were numerous and always grotesque; the jokes vulgar but telling. The metre of the songs was the Saturnian. But after these farces came to be written, they accommodated themselves to the metres of the Greeks. They never resorted, however, to Greek life for their subjects, except when tragedy was travestied, and were always far more national in their character than the regular Roman comedy.

It would seem natural that a national drama should have grown out of such elements as these, just as Attic tragedy and comedy sprang from the choral songs and mimetic dances of ancient Hellas. But during this early period there was little leisure or inclination at Rome for the cultivation of poetry and letters. Roman activity was occupied with affairs of state—with the passage of laws, the maintenance of armies, the extension of Roman power and influence over Latium and the rest of Italy, the building up of the state on its practical and material side. Moreover, besides the *gravitas*, or natural sternness of the Roman character, and its purely practical drift, the censorship of the laws and of public opinion operated to check the growth of a native drama. Anything in the nature of personal satire or criticism of

public men and things, such as Aristophanes indulged in without restraint, would have been summarily punished by the magistrates. In fact a moral stigma rested at Rome on the profession of the actor, which discouraged the composition and performance of plays by native citizens. The Roman stage was chiefly upheld by the literary efforts of freedmen and slaves, and even these were compelled to place the scene of the action outside of Rome, and to limit their criticisms to foreign customs and topics. It was natural, therefore, that the Latin drama, whether tragic or comic, should have been, on its more refined and cultivated side at least, an importation; and such it actually was. After the defeat of Pyrrhus in 274 B.C., and the final conquest of Magna Graecia, Greek civilisation began to make its way towards Rome; and when, at the close of the first Punic war, Livius Andronicus of Tarentum translated a drama from the Greek, the way was opened for a union between the crude performances of the Roman stage and the masterpieces of the drama of Athens.

Both tragedy and comedy at Rome were confessedly derived from Greek sources. Only the tragedies of Seneca survive, but all of these deal with Greek subjects; and a large number of fragments and titles of other and earlier tragedies have been preserved, which indicate that the pieces they represent were either founded on Greek originals or elaborated from legends of Greek poetry and mythology. It is true that the *fabulae praetextae* or *praetextatae* were Roman tragedies, based on historic subjects, and bearing a national character; but even these are fashioned after Greek models, and the fact that

they have not been preserved would suggest that their popularity was limited. In fact, though tragedy suited well the national predilection for oratory and rhetoric, and was listened to with applause at Rome for nearly two hundred years, yet it never took root in Italy as comedy did, and was in general of less consequence than the latter in popular estimation.

The era of Roman tragedy was also that of Roman comedy. The earliest specimen of the latter was the *fabula palliata*, which derived its name from the Greek cloak, *pallium* (ἱμάτιον), worn by the actors,<sup>1</sup> and bore a similar relation to the comedy of Greece that many of our modern plays bear to that of France. The plays of Plautus and Terence were *palliatae*, and were founded on the productions of that school of the Attic drama known as the New Comedy. They are, in fact, the only specimens of that school extant.

#### GREEK COMEDY

passed through three recognised stages of development at Athens, and had reached the last of these nearly a century before it was transferred to Rome. These stages have been distinguished as the Old, the Middle, and the New Comedy. The divisions are, of course, arbitrary, and it is difficult to determine accurately the epoch when each species gave place to the succeeding one. The Old Comedy may be considered to

<sup>1</sup> The name *togatae* (*fabulae*) was subsequently given to comedies which were distinctively Roman in subject and dress, in contradistinction to the *palliatae* which were distinctively Greek.

have lasted from 460 to 375 B.C.<sup>1</sup> It was the comedy of Eupolis, Cratinus, and Aristophanes (Hor. Sat. 1. 4. 1), the last of whom was its greatest representative. It was essentially a state institution, and its most flourishing period was in the time of Pericles, when the political supremacy of Athens was at its height. After Athens had lost her political independence, comedy was shorn of its state authority, and was compelled to abandon its tone of censorship and its unsparing criticisms of political questions and public men.

The Middle Comedy was in itself a transition from the Old to the New Comedy. The period of this transition may be roughly marked as beginning with the close of the Peloponnesian war in 404 B.C. and ending about the time of the battle of Chaeronea in 338 B.C., when the liberties of Greece were crushed by Philip of Macedon. During this time the Athenians gradually abandoned their interest in public questions, and comedy, which had been wont to pronounce upon affairs of political significance and importance, passed by degrees from personalities to generalities, and lost its former character and vigour. The most distinguished writers of this period, besides Aristophanes, were Antiphanes and Alexis.

The New Comedy was the natural outcome of all that had gone before it. It drew its materials entirely from private life. Its characters were wholly fictitious, and represented types or classes rather than individuals. The

<sup>1</sup> The first date will be earlier if we start with Epicharmus the Sicilian, who was born about 540 B.C., and is styled by Plato (Theaet. 152) the founder of comedy.

prologue became important, chiefly through the influence of Euripides, some of whose tragedies bordered closely upon the domain of comedy. The chorus, which for some time had proved a burden on the city treasury, and had sunk to a secondary place as early as the year 388 B.C. when the *Plutus*, the latest of the extant plays of Aristophanes, was produced, was now entirely set aside, and the plot became the feature of chief interest in the play. The most distinguished name among the writers of the New Comedy is Menander. Next in importance are Diphilus and Philemon. Of less note were Philippides, Apollodorus, and Posidippus. They all wrote at a time covering the years from 342 to 250 B.C. Only fragments of their works have survived; but these are sufficient in number and character to throw a fair light on the general characteristics of this stage of the Greek drama.

Besides the depletion of the city treasury after the Peloponnesian war, and the lack of funds, both public and private, sufficient to meet the expenses of the dramatic chorus, another cause operated powerfully to bring about the disuse of the chorus in the New Comedy. The chorus belonged properly to the religious side of the drama—a side which tragedy in the very nature of the case was compelled to stand by. But comedy had little respect for religion, and was not tied down by considerations such as those which limited the functions of tragedy. The chorus was a distinct hindrance to the development of comedy in the direction of a literal imitation of human passions and private and domestic experiences. Even Euripides found himself sometimes clogged by it in his efforts to humanise tragedy and reduce it to the level

of ordinary life. Consequently when the comedy of Aristophanes began to change its character and to draw on the affairs of everyday life for its materials and plots, the chorus ceased to be any longer essential; and although there is evidence of the occasional use of the chorus in Menander's time, yet it is quite certain that Menander not only sought but found opportunity to discard it altogether. Thus the chorus, in which both tragedy and comedy had originated, proved eventually to be a stumbling-block to the broadest development of the drama, and was ultimately dispensed with as useless.

The plots of the New Comedy differed essentially from those of the Old, and are easily distinguished from them. In the Old Comedy there was a series of scenes not closely connected by cause and effect, but only loosely held together by a central idea, such as "the attractions of peace" in the *Acharnians* of Aristophanes. The New Comedy, on the contrary, exhibited a number of scenes following each other in logical order, as in a modern drama. These scenes involved a sustained story, or at least an intrigue, and resulted in a *dénouement*. The central theme was usually the course of true love, and the action depicted the efforts of a youth to obtain possession of his mistress, often in the face of the determined opposition of a parent or guardian, and with the assistance of a tricky slave. The heroine, who at the start was supposed to belong to the class of *hetaerae*, was eventually discovered to be an Athenian citizen, and her marriage to the hero of the play was the necessary and suitable conclusion. Hence the principle inculcated by Aristotle was concurred in fully by Menander, that the

plot and not the dialogue was the most important part of the play.

The characters in the New Comedy were imitated in part from those of Epicharmus the Sicilian. The Sicilian drama ignored politics and drew upon general society for its *dramatis personae*, and in doing so placed types rather than individuals on the stage. The New Attic Comedy did the same. The harsh father, the prodigal son, the rich heiress, the braggart, the parasite, the slave, the courtesan, were all typical characters of the day; each had its appropriate mask and make up, and each was recognised at once by the audience at the moment of its appearance on the stage. The old man was known by his white hair. Black hair denoted the youth; long and shaggy hair the soldier; red hair the slave. The complexion of the soldier was dark, as if sunburned; that of the lover pale. The rogue was endowed with cheeks of a brilliant red. Hook noses were given to old men and parasites; flat noses to country youths, and if the ears showed signs of bruises the presence of the prize-fighter was suggested.<sup>1</sup>

From what has been said it is evident that the moral life depicted by the New Comedy was on a low plane. Nor was the picture improved in this respect by its transfer to Roman soil. It should be borne in mind, however, that the types of character selected for representation on the stage would naturally be those best fitted to afford amusement to large and mixed audiences, and that these types would be much exaggerated for that

<sup>1</sup> See Pollux, iv. 143-154, and Haigh, *The Attic Theatre*, p. 237.

very reason. But whatever their lack of high moral tone, the plays of the New Comedy fell little short of perfection in matters appertaining to literary form and taste. The language in which they were written was capable of expressing the finest shades of thought and of polished wit, and their general mastery of detail and of *technique*, the result of two centuries of dramatic activity, rendered them particularly useful and attractive as models to the inexperienced playwrights of Rome.

#### LIVIVS ANDRONICUS

A great advance was made upon the *saturae* and Atellan plays already described, when for the first time a Greek drama was translated and brought out at Rome by Livius Andronicus, in the year 240 B.C. Livius was a native of Tarentum in Magna Graecia, and was brought to Rome by M. Livius Salinator, who commanded the Roman forces at the time of the surrender of Tarentum in 272 B.C. Having gained the goodwill of his master, while acting as tutor to his children, he was liberated, and in accordance with Roman custom took his master's name in addition to his own. Livius furnishes an illustration of the route by which Greek comedy made its way to Rome. In the practice of translating or arranging comedies from the Greek he was the pioneer, and his first play in which he acted himself was also the first produced at Rome with a unified plot (see footnote 2, p. xi). Both tragedies and comedies came from his pen, as well as a translation of the *Odyssey* into Saturnian verse. His plays are slightly criticised by Cicero (*Brut.* 18. 71),

who says they are *non satis dignae quod iterum legantur*; but his *Odyssey* continued to be used as a school-book for more than two centuries after it was written. Only fragments of his writings have come down to us. The time of Livius marks the union of the Italian element of the drama, as seen in the *saturae* and *uersus Fescennini*, with the plots, the characters, the witty and philosophical dialogues of the New Comedy of Athens, and the date of the production of his first play may be set down as the birth-year of the *comoedia palliata*.

## CN. NAEVIUS

Livius Andronicus was followed by a younger contemporary, Cn. Naevius, who was a native of Campania, but probably also a Roman citizen. In 235 B.C., according to Aulus Gellius (17. 21. 44), he exhibited plays before the people, and his experience as a soldier in the first Punic war induced him to write an epic poem on the subject in the Saturnian metre. He was an enthusiastic partisan of the *plebs*, and in some of his comedies he attacked the leading statesmen and members of the aristocracy, much in the spirit and manner of Aristophanes.<sup>1</sup> For this he was thrown into prison, but was released by the tribunes of the people, and on repeating his offence was exiled in 206 or 205 B.C. He died at Utica about 199 B.C. His fate served as a warning to his successors to limit themselves to themes of a non-political character. Few fragments of the poetry of Naevius are extant. Gellius (1. 24. 2) has transmitted

<sup>1</sup> Cf. Cic. Cat. Mai. 6. 20; Gell. 7. 8. 5.

to us his epitaph, which claims for him superiority in the mastery of the Latin tongue, and might have been most trustworthy evidence, says Gellius, if it had not been written by himself:

*Immortales mortales si foret fas flere,  
Flerent divae Camenae Naevium poetam.  
Itaque postquam est Orchi traditus thesauro,  
Obliiti sunt Romae loquiere lingua Latina.*

Cicero, while praising his *Punic War*, allows that his style is less finished than that of Ennius (cf. Brut. 19. 75).

## PLAUTUS

The popularity of Naevius was thrown into the shade by his younger contemporary Titus Maccius Plautus,<sup>1</sup> the greatest name in Roman comedy. He was born at Sarsina (now Sassina) in Umbria, about 254 B.C. His parents were poor but free, and must have brought him to Rome when a boy. According to Festus, p. 239 Müll., he was called Plotus, afterwards Plautus, on account of the shape of his feet, the surname, which is of Umbrian origin, being frequently applied to people whose feet were broad and flat. It is more than probable, however, that the name was a family one, like Rufus, Scaurus, etc., which had been given to one of his ancestors, according to Roman custom, because he had broad feet. According to Gellius, from whom the principal facts of

<sup>1</sup> The correct name was published by Ritschl (*Parerga*, i. pp. 3-43) from the Milan palimpsest. He was previously called *Marcus Accius*.



his life are derived, Plautus became engaged quite early in life in *operis artificum scaenicorum* (Gell. 3. 3. 14), that is, in work connected with the stage. While thus employed he saved money, but afterwards lost his property in foreign trade. He returned to Rome, where he was reduced to the necessity of working for hire in a treadmill—a fact that may possibly account for the breadth of his feet. His first three comedies were written while he was in the service of the miller. The names of two of these, *Saturio* and *Addictus*, are given by Gellius, who says that the title of the third has escaped him. From this time, when he could not have been less than thirty years old, until his death in 184 B.C.,<sup>1</sup> Plautus devoted himself to the occupation of making Latin versions of Greek comedies. In the time of Gellius one hundred and thirty comedies were accredited to him,<sup>2</sup> though only twenty-five of these were thought by Aelius to be genuine. Twenty plays and fragments of another are extant. These are probably among the twenty-one regarded by Varro as certainly authentic; the last of Varro's collection, the *Vidularia*, having been lost during the Middle Ages, though fragments of it have been preserved in the Milan palimpsest and the quotations of the grammarians. The influence of Varro caused the plays acknowledged by him to be copied and read more widely than either those (presum-

<sup>1</sup> Cic. Brut. 15. 60 *Plautus, P. Claudio, L. Porcio . . . consulibus mortuus est, Catone censore.*

<sup>2</sup> Gell. 3. 3. 11 *Feruntur autem sub Plauti nomine comoediae circiter centum atque triginta; sed eruditissimus L. Aelius quinque et viginti eius esse existimavit.*

ably nineteen in number) which he classed as only probably genuine, or those which he regarded as spurious. The extant plays are:—*Amphitruo*, *Asinaria*, *Aulularia*, *Captivi*, *Curculio*, *Casina*, *Cistellaria*, *Epidicus*, *Bacchides*, *Mostellaria*, *Menaechmi*, *Miles Gloriosus*, *Mercator*, *Pseudolus*, *Poenulus*, *Persa*, *Rudens*, *Stichus*, *Trinummus*, and *Truculentus*. At least half of these may fairly be called good comedies (namely, *Amph.*, *Aul.*, *Bacch.*, *Capt.*, *Men.*, *Mil.*, *Most.*, *Pseud.*, *Rud.*, *Trin.*), and five of them (*Aul.*, *Capt.*, *Bacch.*, *Men.*, *Pseud.*) are so excellent in their style, the development of the plot, and in character painting, that they entitle Plautus to a place among the most brilliant and distinguished of Roman writers. All the plays are probably imitations of Greek originals. The *Casina* and *Rudens* are known to have been based on plays of Diphilus; the *Mercator* and *Trinummus* on plays of Philemon; the *Asinaria* on a play of Demophilus, and the *Bacchides* most probably on one by Menander. Many of the plays have been imitated in modern times, e.g. the *Amphitruo* by Molière and Dryden in plays of the same name, the *Aulularia* by Molière in *L'Avare*, and the *Menaechmi* by Shakespeare in the *Comedy of Errors*.

That Plautus was not a slavish imitator of his Greek originals is made apparent by reference to his plays. These, while manifestly Greek in their outward conditions, their form, and the manner and spirit of their characters, are yet in no slight degree Roman in substance and sentiment. The dialogues abound in Roman formulae, proverbs, puns and plays on words; in alliteration, assonance, and instances of asyndeton—all characteristics

of early Roman poetry. There are references to places in Rome and Italy, to Roman magistrates and officials, to public business at home and in the colonies, to public games, Roman religion, Roman laws, and recent events in Roman history. These, and many other allusions to modes of life and human occupations, which, if not always exclusively Roman, were at least not wholly Greek, bear witness to his originality, as well as to a free, not to say inartistic, treatment of his acknowledged models. His strength lay, not in constructive skill—for this he depended on the Greeks—but in the wit and humour and freshness of his details, characteristics which would appeal more directly to a boorish and uncultivated audience such as Plautus endeavoured to please, than a careful handling of the incidents of the plot, or a close adherence to the refinements of the Greek stage.

There can be little doubt that Plautus would have preferred to reproduce the Old Comedy rather than the New. The exuberance of his wit and his blunt and open nature would have found an easier and more natural outlet in attacks made upon the authorities, after the method of Aristophanes. Such a course, however, would have subjected him at once to the censure of the magistrates, and his literary career, like that of Naevius, would have been brought to a summary and ignominious end. That he was keenly sensible of this restraint and found it irksome may be inferred from the near approach which he makes in some of his plays to forbidden ground. Another obstacle in his path was the necessity of adapting himself to his audiences. The Romans were a nation of soldiers, without polish, and almost wholly lacking in

literary sense. Plautus was compelled to bring down, as it were, the fine productions of Menander and Philemon to the level of their clownish and more or less brutal tastes. But he was capable of higher things, and had he lived in a more refined generation would certainly not have provoked the harsh and, under the circumstances, manifestly unjust criticism of Horace.<sup>1</sup> But Horace is alone in his condemnation of Plautus. Both Varro and Cicero speak in his praise; and it must be remembered that the author of the Epistle to the Pisones was in sympathy only with the elegances and refinements of the court of Augustus and the literary circle of Maecenas, and had little in common with the ancient playwright whose peculiarities of metre and diction belong to the early and formative period of the language and civilisation of Rome.

Though Plautus did little to elevate the morals of his hearers, yet his influence, on the whole, was good. His efforts did much to refine the taste of the people, and to improve the language. The latter underwent, at his hands, a process of cultivation and enrichment that carried it far on its way towards its subsequent classical perfection. His epitaph, mentioned by Varro (Gell. 1. 24. 3), testifies to the high estimate of his powers entertained by those who admired his writings:—

*Postquam est mortem aptus Plautus, Comoedia luet,  
Scaena est deserta, dein Risus, Ludus, Iocusque  
Et Numeri innumeri simul omnes conlacrimarunt.*

<sup>1</sup> See A. P. 270-4; Ep. 2. 1. 170 sq.



## CAECILIUS

The successor of Plautus was Caecilius Statius, a contemporary of the tragedian Pacuvius, and of Ennius, whom he survived by only one year. He was an Insubrian Gaul by birth, but came to Rome, probably as a prisoner of war, between 200 and 194 B.C. There he was liberated by his master, a member of the Caecilian gens, and took his name. When he began to write Plautus was at the height of his reputation and influence. Volcatius Sedigitus (a critic quoted by Gellius, 15. 24) gives Caecilius the first place among Roman comic poets, Plautus coming second, and Terence sixth in a list of ten. Horace (Ep. 2. 1. 59) praises him in the line *Vincere Caecilius gravitate, Terentius arte* (dicitur), which is supposed to refer to the sententious maxims of Caecilius, while the "art" of Terence is evident in the excellence of his style. The style of Caecilius is censured by Cicero (Brut. 74. 258; ad Att. 7. 3. 10), but Varro commends his skill in the management of his plots: *In argumentis Caecilius poscit palmam* (Nonius, p. 374). His creative originality, however, was far below that of Plautus, and his success was neither so pronounced nor so rapid. After the death of Plautus the skill of the actor Ambivius Turpio brought him the popularity which he sought. His treatment of his Greek originals appears to have been at first free and independent like that of Plautus. Later on the increased admiration at Rome for things Greek led him to adhere with greater fidelity to his Attic models, and thus to pave the way for the reception of the still more refined methods

of Terence. Caecilius is thus conspicuous midway between Plautus and Terence, and it is a subject for regret that only fragments of his plays have been preserved. He died in 168 B.C., and was followed by Luscius Lanuvinus, an older contemporary and rival of Terence, whose writings have not survived.

## TERENCE

Latin literature takes an important step in its development with the arrival of Terence on the scene. Much as Plautus had done to improve the language and refine the stage, yet, as we have seen, he was hindered in his efforts by the lack of culture in his audiences. Moreover Plautus was in his very nature a man of the people. His associations and sympathies were with the masses, and in the composition of his plays it was more to his purpose to draw upon the abundance of his natural mother-wit, and his wide experience of men and things, than to follow with strictness the text of his originals, or endeavour to impress upon his native speech the ultra-refinement and subtlety of the Greek. It was otherwise with Terence. In the interval of time which separated the two poets, a society of literary men had grown up at Rome, whose tastes were dominated by admiration of Greek literature and culture. It was in this circle that Terence moved and formed his literary aspirations and ideals. It was natural, therefore, that his main purpose should have differed from that of Plautus, and that, instead of aiming to secure the applause of the people, he should have directed his efforts especially toward the attainment of

elegance and correctness of expression, and symmetry in the elaboration of his plots. The best way to bring about these results, and the surest method by which to build up a national literature, lay, as he believed, in a faithful reproduction of the works of Greek genius. Accordingly he set himself to the task of Hellenising Roman comedy more completely, and by a close and skilful imitation of his Greek models he succeeded in combining with the better and purer Latin of the cultivated class much of the flexibility, delicacy, and smoothness of Attic idiom.

Our knowledge of the life of Publius Terentius Afer is derived chiefly from an extract from Suetonius' work, *De Viris Illustribus*, preserved by Donatus in the introduction to his commentary on Terence (see Suet. p. 291, Roth). Some of the statements contained in the life are confirmed by later writers, and light is thrown on the literary and personal relations of the poet by the prologues to the different plays. The date of his birth is uncertain, owing to discrepancies in the MSS. of Suetonius, and the uncertainty is increased by variations between the authorities whom Suetonius quotes. Shortly after the exhibition of the *Adelphoe* in 160 B.C. he went to Greece. The best MSS. state that he set out in his twenty-fifth year—*post editas comoedias nondum quintum atque vicesimum egressus annum* (Suet. p. 293, Roth); inferior MSS. say in his thirty-fifth. Suetonius quotes Cornelius Nepos as stating that Terence, Scipio, and Laelius were of the same age—*quamvis . . . Nepos aequales omnes fuisse tradat*; and Fenestella (an antiquarian of the Augustan period) as making the poet

older than the other two—*contendens utroque maiorem natu fuisse* (Suet. p. 292, Roth). Scipio was born in 185 B.C. If Terence was born in the same year he would have been twenty-five years old when he died, since the year of his death is known to have been 159 B.C. On the other hand, his first play, the *Andria*, was performed in 166 B.C., and it seems highly improbable that an author so finished in style, and so accurate in his delineation of various phases of human nature, should have become conspicuous as a writer for the stage as early as his nineteenth year. It is natural, therefore, that we should incline to the earlier date as the correct one, though the number xxxv. occurs only in interpolated MSS.<sup>1</sup>

Terence is said to have been a native of Carthage, and to have been brought to Rome at an early age, where he was educated like a freeman (*liberaliter institutus*, Suet. p. 292, Roth) in the home of his master, the senator M. Terentius Lucanus, by whom he was soon set free. Although originally a slave, he cannot have been a prisoner of war, as there was no war between Rome and Carthage between 201 and 149 B.C.; but it has been suggested that he was sold to Lucanus by a slave-dealer, who either caught him or bought him in Africa. His full name is derived from three sources. To his own name Publius he added the gentile name of his master, after the custom of manumitted slaves, and Afer was given him to indicate the place of his nativity. He is said to have been of medium stature, graceful in person,

<sup>1</sup> See Ritschl, Opusc. iii. 253.

and of dark complexion (Suet. p. 294, Roth). His personal attractions and the fact of his African birth brought him into intimate relations with Africanus the younger, through whom and Caecilius he became intimate also with Gaius Laelius, Furius Philus, and other members of the younger circle of literary men at Rome. Sulpicius Gallus, Q. Fabius Labeo, and M. Popilius, men of consular rank, and distinguished for their culture and literary attainments, were also among his friends and admirers (Suet. p. 293, Roth). It was men of this class and character, already referred to, that Terence especially endeavoured to please with his comedies. A pretty but apocryphal story is told by Suetonius (p. 292, Roth) in reference to his first play, the *Andria*. On presenting it to the Aediles for acceptance, he was bidden by them to take it to Caecilius for judgment. He found the latter at dinner, and as he was somewhat meanly clad he was invited to read from a stool placed at the foot of the couch on which the literary veteran was reclining. After reciting a few verses, however, he was summoned by Caecilius to a place on the festal couch, and bidden to share the delicacies of the table. The recitation was then concluded amid much applause. Chronological considerations throw doubt on the truth of this narrative, for Caecilius is said to have died in 168 B.C. But the Eusebian Chronicle gives the substance of the story, and the meeting with Caecilius may easily have taken place two years before the play appeared on the stage.

Having gained the support of Caecilius and Scipio, and other members of the literary party, who favoured a strict adherence to Greek models, he was able to repel

the attacks of the opposite party, at the head of which was Luscius Lanuvinus, the *malivolus uetus poeta* of Terence's prologues, whose poetical canon was a close imitation of the earlier Latin comedians. By this man he was accused of receiving assistance from his noble friends in the composition of his dramas. Probably the charge, though exaggerated and vicious, was not without foundation. His determination neither to confirm nor refute it seems to support this view, although his reticence may have been wholly due to a desire to avoid giving offence to men whose friendship he could not do without. At any rate the accusation was harmless, for it offended neither party. The truth appears to be that Terence read his compositions in the circle of his literary friends, and availed himself, independently and according to his choice, of their criticisms and suggestions. Such assistance would partly account for the elegance and purity of his style and language—qualities which, even considering his advantages and associations, appear to be almost miraculous in view of his immature years and foreign extraction.

After producing six comedies, between 166 and 160 B.C., Terence went to Greece, in order, we are told, to escape suspicion of plagiarism, or, what is more credible, to study Greek life and institutions, which it was his purpose to portray in his comedies. Accounts vary as to the place and manner of his death. One story relates that he was lost at sea while on his way back to Italy, and that his translations of one hundred and eight of Menander's comedies perished with him. Another account, which obtained more general credit, represents

him as having died at Stymphalus in Arcadia (or at Leucadia) from an illness brought on through grief at the loss of his baggage and manuscripts which he had sent on before him to the ship in which he was to sail for Italy.

The six comedies written and exhibited at Rome by Terence have been transmitted to us. The following enumeration gives them in the supposed order of their composition, according to the Codex Bembinus.

I. The *Andria*, based on the Ἀνδρία and Περιθία of Menander; first exhibited at the Megalensian games in 166 B.C.

II. The *Eunuchus*, based on the Εὐνοῦχος and Κόλαξ of Menander; first performed in 161 B.C.

III. The *Heauton timorumenos*, 'the Self-tormentor,' based on the ἑαυτὸν τιμωρούμενος of Menander; first performed in 163 B.C.

IV. The *Phormio* (name of the parasite in the play), based on the Ἐπιδικαζόμενος of Apollodorus; first performed in 161 B.C.

V. The *Hecyra*, 'the mother-in-law,' based on the Ἐκυρά of Apollodorus, and (possibly) the Ἐπιτρέποντες of Menander; first performed in 165 B.C.

VI. The *Adelphoe*, taken from Menander's Ἀδελφοί, with one scene added from the beginning of the Συναποθνήσκοντες of Diphilus; first performed in 160 B.C., in which year the *Hecyra* was also twice brought out.

The *Andria* is the most pathetic of these comedies; the *Adelphoe* in general more true to human nature than the rest; the *Eunuchus* the most varied and lively, with the largest number of interesting characters; and

the *Hecyra* the one of least merit. All six are remarkable for the art with which the plot is unfolded, through the natural sequence of incidents and play of motives. Striking effects, sharp contrasts and incongruities, which meet us in many of the plays of Plautus, are almost wholly absent. All is smooth, consistent, and moderate, without any of the extravagance or exuberant humour, or even creative fancy, which characterise the writings of the older poet. But Terence, as has already been said, was essentially an imitative artist. His aim was to present to the Roman public, in the purest Latin at his command, a true picture of Greek life and manners as given in the writings of his models; and although the attempt is made at the expense of creative originality, and with a loss to himself of much of the popularity enjoyed by his predecessors, yet if the judgment of succeeding generations of his countrymen, as well as that of more modern critics, is a fair criterion, he must be credited with having fully attained his object. The language which he received from Plautus he improved and rendered more artistic by shaping it carefully to the graceful rhythm and diction of the Greek dramatists, notably Menander. This is his great gift to Roman literature—a gift not fully appreciated until the cultivation of letters, and in particular the study of Terence, became fashionable in the time of Cicero.

Cicero quotes Terence in his letters and orations,<sup>1</sup> but his most famous comment has been handed down by Suetonius (p. 294, Roth):

<sup>1</sup> Cf. ad Fam. 1. 9. 19; Phil. 2. 6. 15.

*Tu quoque, qui solus lecto sermone, Terenti,  
Conuersum expressumque Latina uoce Menandrum  
In medium nobis sedatis uocibus effers,  
Quiddam come loquens, atque omnia dulcia dicens.*

Caesar too is quoted by Suetonius (*loc. cit.*) as expressing his appreciation of Terence's style, though regretting his want of force and comic vigour :

*Tu quoque tu in summis, o dimidiate Menander,  
Poneris, et merito, puri sermonis amator.  
Lenibus atque utinam scriptis adiuncta foret uis,  
Comica ut aequato uirtus polleret honore  
Cum Graecis neuē hac despectus parte iaceres !  
Vnum hoc maceror ac doleo tibi deesse, Terenti.*

And Horace in his satires and epistles exhibits decided traces of the comic poet's influence and happy expression. The lines in Sat. 2. 3. 260 sq., on the weakness of human passion, are manifestly founded on *Eunuchus*, 1. 1, and the precepts of Horace's father regarding the correction of his son's failings have a distinct parallel, though a comic one, in the conversation between Demea and Syrus in the *Adelphoe* (3. 3. 60 sq.) Many of Terence's sayings, such as *Hinc illae lacrumae* (Andr. 126) and *Amantium irae amoris integratio* (id. 555), became proverbs ; and the often quoted verse, *Homo sum : humani nihil a me alienum puto* (Heaut. 77), voices a spirit of tolerance and sympathy with human nature, which was foreign to the old Roman austerity of character, and may be set down as the lesson taught the Romans by the comedy of Menander.

In later times also the writings of Terence have been pointed to as poetic models. Petrarch speaks of the two

Roman comedians in terms of unlimited eulogy. "Quis enim, quaeso," he writes in the fourteenth century, "unquam poeetriae nomen absque illorum nominibus audivit?" The great Latin writers of the Renaissance, such as Erasmus and Melanchthon, made a careful study of his works. "Ad iudicium formandum," says the latter, "de communibus moribus mihi quidem plus conferre quam plerique philosophorum commentarii uidetur. Et non alius auctor loqui elegantius docebit aut utiliore genere orationis puerilem linguam imbuet." In modern literature the French especially have been his ardent admirers and most frequent imitators. Fénelon and Sainte-Beuve praise him without stint. Another French writer<sup>1</sup> says of him "Le miel attique est sur ses lèvres ; on croirait aisément qu'il naquit sur le mont Hymette." We find his *Andria* reflected in Michel Baron's *L'Andrienne* ; the *Eunuchus* in Bruey's *Le Muet*, and Fontaine's *L'Eunuque* ; the *Phormio* in parts of Molière's *Le Mariage Forcé* and *Les Fourberies de Scapin*. Baron's *L'École des Pères*, and Fagan's *La Pupille* are direct adaptations of the *Adelphoe*, and Molière is largely indebted to the same play for his *École des Maris*.

In England the *Adelphoe* has been imitated in Garrick's *Guardian*, the *Andria* in Steele's *Conscious Lovers*, and the *Eunuchus* in Sir Charles Sedley's *Bellamira* ; and the Micio and Demea of the *Adelphoe* have suggested the leading characters in Cumberland's

<sup>1</sup> M. Joubert, quoted by E. Negrette, in his *Histoire de la Littérature Latine*. See Sellar, *Roman Poets of the Republic*, p. 220.

*Choleric Man*, and Shadwell's *Squire of Alsatia*. Indeed the influence of Terence upon dramatic literature and literary style has been extensive, and of all the plays the largest debt is owing, no doubt, to the *Adelphoe*, which is beyond question his literary masterpiece.

After the death of Terence the only writer of *palliatae*, of any note, was Sextus Turpilius, whose works have perished. The close of the sixth century, U.C., says Teuffel, coincides with the end of the *palliatae*. With the exception of Accius (Attius) and Lucilius no great name appears in Latin literature before the time of Varro and Cicero, a period of nearly a century. Hence Terence fills a gap in the history of literature; for the *comœdia togata*, which first acquired popular favour after the decline of the *comœdia palliata*, never attained any great or abiding success. Cf. Hor. Ep. 2. 1. 182-207.

#### THE CHARACTERS OF TERENCE

The characters of both Plautus and Terence are representative or typical, like those of the later Athenian comedy, and their want of definite personality accounts for the repetition of the same name in different plays. But the characters of Terence are more faintly drawn than those of Plautus. The latter have greater distinctness and individuality, and are often suggestive of the personages of Shakespeare and other modern dramatists. The principal figures in Terence's dramas are as follows:—two old men, one severe, the other mild and indulgent; two young men, one openly dissipated, the other exemplary—at least until his true character is disclosed; an *hetaera*;

a *leno*; a parasite, and the slaves of various degrees of virtue and intelligence, from the simple-minded and faithful Geta of the *Adelphoe* to the crafty and intriguing Syrus of the same play. There are also the *ancilla* or maid-servant, the *matrona* or anxious mother, and the long-lost daughter who appears in the person of an *hetaera*, but is ultimately discovered to be an Athenian citizen. The motive of each piece is love, which at first takes the form of irregular passion, but ends always in a marriage satisfactory to all concerned. The scene is invariably at Athens, and the time of the action seldom more than a single day.

#### DIVISION INTO ACTS AND SCENES

Each play is divided into five acts. The division, however, as we have it, is not found in the MSS. of either Plautus or Terence, but was made by scholars of the sixteenth century. It is probable that the earlier Latin comedies were not separated into acts on the stage. Terence at least, even if he divided his plays into acts in writing them, would not have ventured to keep his audience waiting after the play had once begun. For this we have the testimony of Donatus, who says, *vult poeta noster omnes quinque actus uelut unum fieri*. The fact was that the attention of the people at the public games where the plays were exhibited was too easily diverted by other attractions, such as gladiators, pugilists, or tight-rope dancers. That pauses in the acting were admitted, however, in rare instances is established by reference to Plautus, who makes Pseudolus (in the play



of that name, v. 573a) say to the audience, *non ero uobis morae*. *Tibicen nos interea hic delectauerit*, thus plainly indicating a pause, though a short one. Moreover, there is an apparent allusion to a division of acts in the words *primo actu placeo* in Prol. II. to the *Hecyra*, although *primo actu* here may be merely an equivalent for *in prima fabula*. The chances are, says Teuffel, that such pauses as actually occurred in the Roman comedy were determined, not by the poet, but by the stage-manager; that these became gradually fixed, and that out of this customary arrangement into divisions grew the conventional five acts which are first mentioned directly by Horace (A. P. 189 sq.), and subsequently came to be regarded as the regular number, both by the grammarians and the scholars of more modern times.<sup>1</sup>

The division into acts was assisted by the division of each play into *diuerbia* (or *deuerbia*) and *cantica*. The *canticum* was a lyrical monologue (*μονωδία*), which was sung to the tune of the *tibia*, and accompanied by appropriate gestures, or dancing. The metres were irregular and mixed, to correspond to the varying emotions expressed. An instance of this species of *canticum* occurs at verse 610, where Aeschinus is the victim of considerable mental excitement. A notable example occurs also at the opening of the fourth act of the *Andria*, in which "the metrical disturbance," says

<sup>1</sup> Cicero seems to have known only the division into three acts (cf. *ad Q. Fratrem*, l. 1. 16. 46). Three was the rule for tragedy (*nam tragoedia in tria diuiditur, expectationem, gesta, exitum*, Donat. on Ter. Ad. iii. 1), or five if the prologue and epilogue be included.

Prof. West,<sup>1</sup> "is more violent than anywhere else in Terence." But the term *canticum* was also used in a wider sense, and made to include the scenes in trochaic septenarii, which were declaimed or chanted, with musical accompaniment, like the recitative of a modern opera. The *diuerbia* (dialogues) were all scenes in iambic senarii. These were simply recited, in a conversational tone, and were not accompanied by music. A third division of a Roman play was the *prologus*, the original purpose of which was to state, at the outset, both the name of the play, the source from which it was taken, and the *argumentum* or plot; and to recommend the play to the goodwill of the audience. This plan is in a measure carried out in the prologues of Plautus. But the prologues of Terence are wholly of a different nature. They are simply bits of literary polemic, and resemble in some degree the *παράβασις* of the Old Attic Comedy. The poet, speaking in the person of the *actor*, defends himself against the aspersions of his critics, and justifies his method of dealing with his Greek originals.

The division into five acts bears a striking analogy to the choral divisions of the Old Attic Comedy, with which the *diuerbia* and *cantica* are doubtless connected, and can be traced to the influence of the critics of Alexandria, who set it down in the first place as a law for tragedy. In the later Attic comedy the place of the choric songs was taken, probably, by the *αὐλητής* (cf. Plaut. Pseud. 573).

But though no positive information has reached us of a division into acts, even Aristotle being silent on the

<sup>1</sup> In his ed. of Andr. and Heaut., in Harper's Class. Series.

subject (see Teuffel, § 16. 7), yet Aristotle discusses (Poet. c. xii.) the several parts of a tragedy, and here the principle of the fivefold division is to be found. The acted parts of a tragedy, he says, were three: the *πρόλογος* or introduction, the *ἐπεισόδιον* or plot, and the *ἐξόδος* or *dénouement*. These were separated from one another by choric songs. But the *ἐπεισόδιον* was subsequently broken into parts, also divided by choric songs, and this division of the *ἐπεισόδιον*, which was often a triple one, combined with the *πρόλογος* and *ἐξόδος*, "gave rise to the tradition of five acts as the proper number for a drama"—a tradition elevated into a canon by the Alexandrians, and regarded as a rule for Latin comedy also before the time of Horace. The principle is plainly exemplified in the five acts of a Terentian comedy. The first act contains the *expositio*, or statement of the opening situation. This is analogous to the *πρόλογος* of the Greek drama, the prologue of the Latin play being without bearing upon the action or the plot. The second, third, and fourth acts present the *involutio*, that is the intrigue, or plot proper, as it is elaborated through three different states or phases, analogous to the triple division of the *ἐπεισόδιον*. The fifth act is devoted to the *evolutio*, or *dénouement*, corresponding to the *ἐξόδος* of Aristotle. The several acts therefore, like the divisions of the Greek play, correspond to the development of motives, each act being worked out in such a manner that the next follows logically upon that which has gone before.<sup>1</sup>

The division into scenes is regularly found in all the

<sup>1</sup> See Prof. West's *Introd. to the Andr. and Heaut.*, pp. xxv. xxvi.

MSS. of Plautus and Terence, the headings prefixed to each scene giving the names of the interlocutors for that scene. There was no necessary interruption of the action at these points, however. If a pause was thought to be convenient the interval might be filled in by the *αὐλητής*, as in the *Pseudolus* cited above. The exit or entrance of a single actor was sufficient to mark a new scene.

#### THE ACTORS

While the comedy of Aristophanes seldom employed more than three actors, the regular number for tragedy, the later comedy often exceeded this number, and the *palliatae* were still less restricted. The *Captivi*, *Epidicus*, *Mercator* and *Pseudolus* require four performers; ten other plays of Plautus at least five; the *Poenulus* and *Rudens* not less than six, while Ritschl conjectures seven in the *Trinummus*. In Terence, five actors are needed in the *Heauton timorumenos* and *Hecyra*, six in the *Adelphoe* and *Phormio*, and for the *Andria* and *Eunuchus* even this number is not sufficient. See Teuffel, § 16. 4. The costumes worn by the actors were Greek, and were always of a certain colour and appearance for a given character, which, accordingly, like the characters in the Greek comedy, was recognised at once by the audience, as soon as it was seen upon the stage. The masks of the Greek comedy were not regularly adopted for the *palliatae* until after the time of Terence. Their place, however, was abundantly supplied by means of false hair and paint.



## DRAMATIC REPRESENTATIONS AT THE PUBLIC GAMES

Greek plays were exhibited in honour of Dionysus, in a theatre dedicated to the god, and the representation, or series of representations, was the principal feature in the public worship of that particular divinity. Roman plays, on the contrary, bore no such important religious significance. They formed only a part, and usually a very small part, of the performances at the public games. The play was in fact a mere side-show at these great festivals, and there was nothing in it suggestive of Dionysus except his altar, which was sometimes placed upon the stage, not far from that of the deity in whose honour the games might have been given.

Both in Rome and in Athens plays were exhibited at certain annual festivals,—in Rome on certain extraordinary occasions also, such as the celebration of a triumph, or of the *ludi saeculares*, the dedication of a public building, or the funeral of a distinguished man. There were four of these annual festivals at Rome—the *ludi Megalenses* (μεγάλη), held in April, in honour of the Great Mother (Cybele); the *ludi Apollinares*, given in July; the *ludi Romani*, celebrated in September, in honour of Jupiter; and the *ludi plebei* which took place in November. Of these the *ludi Romani*, also called *magni* and *maximi*, were the oldest and the most important, and it was at their celebration that the first regular theatrical exhibitions took place. Of the plays of Terence, the *Phormio* and the *Hecyra* (the latter at its second performance) were brought out at the *ludi*

*Romani*; the *Andria*, *Eunuchus*, *Heauton timorumenos*, and *Hecyra* first appeared at the *ludi Megalenses*; and the *Adelphoe* was performed at the funeral games of Aemilius Paulus, when the *Hecyra* was also attempted. It was on this occasion that the performance of the *Hecyra* was interrupted (as we are told in the prologue to that play) by the greater attractions of a rope-dancer.

## ROMAN THEATRES

The Romans witnessed their plays under difficulties. The state did not look upon theatrical exhibitions with a friendly eye, and placed restrictions upon them. Only the scantiest kind of a wooden platform was at first allowed, which, like the later theatre of wood, was taken down after each performance. The place for the spectators was merely enclosed by wooden railings, and was without seats. This state of things existed when Plautus flourished, the only innovation in his time being the reservation of a particular place for senators (Liv. 34. 44). A theatre on the Greek plan (*theatrum et proscaenium*, Liv. 40. 51) was erected in 179 B.C. near the temple of Apollo, but was soon afterwards pulled down. Again in 174 B.C. an effort was made to secure the erection of a permanent stage. This was authorised by the censors (Liv. 41. 27); but the spectators were compelled as before to stand, and there is reason to believe that the structure was demolished soon after the conclusion of the performance for which it was built. In 155 B.C. a stone theatre, with seats for the spectators, was begun by C. Cassius Longinus; but the next year Scipio induced the senate to

order its demolition. At the same time the spectators were forbidden even to bring their chairs with them to the public shows. Restrictions such as these were due to a prevailing sentiment that theatrical exhibitions encouraged a taste for Greek luxury, and hastened the corruption of the Roman youth. The prejudice, however, was eventually, though slowly, overcome. In 145 B.C. a theatre of wood was built, complete in all particulars, and although it was destroyed after it had served its immediate purpose, yet it was followed at a comparatively early date by something more stable and lasting. In the year 55 B.C., about a century later, the first permanent and complete stone theatre was erected at Rome by Pompey the Great, and although the stage was once destroyed, it was very soon restored by Augustus. This theatre, according to Pliny (N. H. 36. 115), was capable of seating 40,000 spectators, and is spoken of by Vitruvius as "the stone theatre" *par excellence*. Two similar theatres were constructed and opened in 13 B.C., one by Augustus, the other by Cornelius Balbus. In the former, which was named by its builder after his nephew Marcellus, there were seats for 20,500 persons; in the latter 11,510 could be accommodated. The theatres of Pompey, Marcellus, and Balbus were the only permanent structures of the kind that Rome possessed.<sup>1</sup> Of the first and third there are found to-day only scanty remains; but the ruins of the theatre of Marcellus are among the most imposing of the buildings of ancient Rome.

<sup>1</sup> See "Das Bühnenwesen der Griechen und Römer," by Gustav Oehmichen in I. v. Müller's *Handbuch der klassischen Altertumswissenschaft*, v. p. 221; *Ency. Brit.*, art. "Theatre."

The Roman theatre in its main features was like the Greek. The chief difference lay in the shape of the orchestra, and the use to which it was put in the two cases. The *ὀρχήστρα* of the Greek theatre of ordinary type was more than a semicircle in shape (in the original Dionysiac theatre at Athens, and the theatre at Epidaurus, it was a complete circle),<sup>1</sup> and served as the place of action for the chorus. The Roman orchestra, on the other hand, was an exact semicircle,<sup>2</sup> and as there was no chorus it was filled with seats which were reserved for senators and distinguished guests of the city. Another important difference was the greater size of the Roman stage, which was both deeper and longer than the Greek, and might be concealed from the audience by a curtain (*aulaea*, *siparium*) which was drawn up from below, not lowered as in modern theatres. The Romans also introduced the custom of constructing theatres on a level site, an important innovation in theatrical architecture, since it did away with the necessity under which the Hellenes had always laboured, of scooping out the *cavea* or auditorium from a lofty rock or hill-side.

Besides the orchestra there were two other principal parts or sections of an ancient theatre. These were the stage (*προσκήνιον*, *proscenium*, *λογεῖον*, *ὀκρίβας*, *pul-*

<sup>1</sup> On this subject see Haigh, *The Attic Theatre*, p. 131; Gustav Oehmichen, in I. v. Müller's *Handb. d. kl. Alt.* v. p. 228 sq.; Albert Müller, *Lehrbuch der griechischen Bühnenalterthümer*, p. 82 sq., and an article on the Greek theatre by John Pickard in the *Amer. Jour. Phil.* vol. xiv. 1. Cf. also an article by Edward Capps on Vitruvius and the Greek Stage (Univ. of Chicago, 1893).

<sup>2</sup> See I. v. Müller's *Handbuch*, as cited above, p. 230; cf. Vitruvius, iii. 8 (Greek theatre), and iii. 2.7 (Roman theatre).

*pitum*)<sup>1</sup> on which the actors performed (the fixed scene at the back being called *σκηνή*, *scaena*, a term also applied to the stage itself), and the audience-place (*θέατρον*, *cavea*) composed of receding tiers of steps (*anabathra*, Juv. 7. 46) rising round the orchestra, and serving as seats for the spectators. These tiers of steps were sometimes interrupted by wider intervals which divided the *cavea* into two or more portions, and facilitated access to single seats. The number of these parallel passages (*διαζώματα*, *praecinctiones*), says Vitruvius, must be in proportion to the height of the theatre. There were also narrow flights of stairs, or cross aisles, which verged like radii toward the centre of the orchestra, and divided the *cavea* into wedge-shaped partitions called *κεκρίδες*, *cunei*. The rows of sitting-steps were severally known as *gradus*. Since the *cavea* practically included the orchestra, it embraced the whole space in front of the stage, thus making with the latter a double division only for the Roman theatre, instead of the triple arrangement of the Greek.

The Romans continued to build theatres in the provincial towns of Italy. These were always designed with the semicircular orchestra, except that occasionally two theatres were constructed close together, one of them having the larger orchestra, and intended for the exhibition of Greek plays only. On the other hand, the theatres built under Roman rule in Hellenic cities, such as Tauromenium, Aspendus, and Myra, were made on the old Greek model. An exception to this rule was the beautiful theatre of Herodes Atticus, a wealthy

<sup>1</sup> See the article in *A. J. P.* cited above, esp. p. 87.

Greek of the time of Hadrian, which was erected on the western side of the southern slope of the Acropolis at Athens, and had a semicircular orchestra. Extensive remains of this theatre still exist and exhibit a mixture of Greek with Roman architecture. (See Guhl and Koner, *Das Leben der Griechen und Römer*, pp. 534-5.)

## MSS. AND TEXT OF TERENCE

The sources from which the text of Terence is derived are the manuscripts, the quotations of ancient writers, the commentaries of grammarians, and the conjectures of modern scholars. The principal manuscripts—those considered by Umpfenbach to be worthy of collation—are nine in number. Of these the oldest and the best is the Codex Bembinus, so called from its owner, Cardinal Pietro Bembo, who lived from 1470 to 1547 of the Christian era. This MS. came into the possession of Fulvius Ursini, who bequeathed it to the Vatican Library where it now lies, its number being 3226. It dates from the fourth or fifth century and is written in uncial characters. Politian, who corrected and illustrated it, has left a note on one of its leaves (1493 A.D.), which is as follows: "Ego Angelus Politianus homo vetustatis minime incuriosus nullum aequae me vidisse ad hanc diem codicem antiquum fateor." The MS. is not in a good state of preservation. *Andria* 1-786 is wanting, and verses as far as 888 are obscured by rents. Of *Adelphoe* 914-997 only a few letters can be accurately deciphered, and of the *Phormio*, verses 172, 240-2, and 635 are missing. But notwithstanding

its mutilated condition the Bembine is, in the majority of textual difficulties, our most trustworthy authority; for, although it shows the hands of two correctors, it is the only MS. certainly free from the arbitrary alterations of the unknown grammarian Calliopius, who made an effort to settle the text of Terence about the fourth century A.D.

The MSS. have been separated into three classes. The Codex Bembinus (A) constitutes in itself Class I. The remaining codices have been divided by Umpfenbach into two groups, according to their supposed merit. To the first group, or Class II., belong the Codex Victorianus (D) of the ninth or tenth century, the Codex Decurtatus (G) of the eleventh or twelfth, and Fragmentum Vindobonense (V) of the tenth or eleventh century. This is the D family. The second group, or Class III., contains the remaining five MSS., known as the P family. Of these the most important is the Codex Parisinus (P), which belongs to the ninth or tenth century, and is the most beautiful of the illustrated MSS. On account of its well-preserved condition and fine illustrations it is kept on exhibition in the Salle d'Exposition des Imprimés et des Manuscrits, in the Bibliothèque Nationale at Paris. It is written in minuscules in a rather fine hand. A description of it is given by Umpfenbach in his preface. Closely related to P are the Vaticanus (C) and the Basilicanus (B). The former is copied from the same original as P, and belongs to the ninth or tenth century. The latter, which is of the tenth century, is nothing else than a copy of C, excepting a portion which seems to have been taken from D. The other two

MSS. of this group are the Codex Ambrosianus (F) of the tenth century, and the Riccardianus (E) of the eleventh. These are less closely united to P than C and B, and E is a poorer MS. than F. This classification is adhered to by Umpfenbach, and is usually attributed to him inasmuch as he described particularly the value of the three families. The honour, however, of separating A from DG is claimed by Dziatzko; Ritschl, followed by Wagner, having previously placed DG in the same family with A, regarding them as independent of the Calliopian recension. Umpfenbach finds traces in DG of the correcting hand of Calliopius, but prefers this class to the third, because, as he believes, the archetype of Class II. is descended immediately from an edition formed with the help of the commentaries of Servius and Priscian, and in accordance with the commentary of Donatus; and also because marginal references taken from a MS. related to the Bembinus were inserted. The third class, on the contrary, which, he holds, is more strictly representative of the Calliopian recension, remained without improvement from Donatus or any early source.

But Prof. E. M. Pease of the Leland Stamford Junior University, Cal., in an article on the Relative Value of the MSS. of Terence (*Transactions of the American Philological Association for 1887*, vol. xviii.), makes it very clear that, next to the Bembinus, the Parisinus is the most reliable of the MSS. (not the Victorianus and Decurtatus), and that the original form of the Calliopian recension is to be sought in DG and not in PCB. He also shows that PCB represent by their archetype an

edition of the Callipian recension, worked over, illustrated, and arranged according to a MS. sprung from the best period; that they are more closely bound together and have suffered less from errors creeping into the individual MSS. than DG; that more changes have been made in the archetype of the D family than in the archetype of the P family, and that Umpfenbach and all other editors of Terence (excepting Spengel) have underrated P and its allied MSS. C and B. In short Prof. Pease, making use of the apparatus afforded by Umpfenbach's critical edition, points out that, after the Codex Bembinus, the most trustworthy sources for the text of Terence are the MSS. designated as PCB; that these are far better than DG; that F is a good MS., ranking next to PCB, and that E lies between D and G. According to this valuation the MSS. are arranged in the following table:—

*Codices of Terence*

Name.	Century.	Place of Keeping.	Letter of Reference.
Bembinus	IV. V.	Vatican	A
Parisinus	IX. X.	Paris	P
Vaticanus	IX. X.	Vatican	C
Basilicanus	X.	Vatican	B
Ambrosianus	X.	Milan	F
Victorianus	IX. X.	Vatican	D
Riccardianus	XI.	Florence	E
Decurtatus	XI. XII.	Vatican	G
Fragmentum Vindobonense	X. XI.	Vienna	V

We have not space to consider the critical value of

the many quotations from Terence by ancient authors. Of the grammarians whose commentaries supplement the evidence of the MSS. the most important is Aelius Donatus, who taught at Rome about the middle of the fourth century A.D., and was the reputed master of St. Jerome. Beside his commentary on Terence, which however is not in the form in which he left it, he composed a grammatical treatise, entitled *Ars Donati grammatici urbis Romae*, which became a standard text-book in mediæval schools, and is still extant. He also wrote commentaries on the *Aeneid* and *Georgics* of Vergil, large portions of which have come down to us. That part of the Terentian commentary which related to the *Heauton timorumenos* is lost, but its place is indifferently supplied by J. Calphurnius who wrote in the fifteenth century. The commentary of Eugraphius, who is believed to have lived in the sixth century A.D., survives, but has little value for us. The grammarians Servius (who wrote at Rome in the fourth century A.D.) and Priscianus (who wrote, in Latin, at Constantinople, in the latter part of the fifth or the beginning of the sixth century A.D.) furnish occasional information; and M. Valerius Probus of Berytus is known to have revised and annotated editions of Lucretius, Vergil, Horace, Persius, and Terence, in the first century of the Christian era. Other commentators were Aemilius Asper, Helenius Acro, and Euanthius. The *periochae* of Sulpicius Apollinaris, of the second century A.D., together with the *didascaliae*, which had been prefixed to the plays of Terence within a century after his death, are not without their value in the determination of the text.

Among modern scholars and editors Gabriel Faernus (Florence, 1565) is well known for his careful examination of the Bembine Codex, and Guyet (1657) for his scholarship, and readiness to condemn as spurious difficult passages in the text. Richard Bentley is famous for the excellence of his critical commentary which he published in connection with that of Faernus, for his boldness in making corrections, and for the attention he gave to the metres. His editions (London, 1726; Amsterdam, 1727) mark an era in Terentian criticism. He was somewhat inclined, however, to over-estimate the testimony of his late MSS., and was often misled in matters of interpretation by his singularly literal turn of mind—a peculiarity that rendered him incapable of understanding a joke. He is described by Umpfenbach (Umpf. p. ii.) as “*summus ille Terenti sospitator, inter medendum idem uulnera infligens.*” Bentley’s English MSS. of Terence have been discussed by Prof. Minton Warren in the *American Journal of Philology*, vol. iii. 9.<sup>1</sup>

For more than a century after Bentley no edition of Terence appeared which could be mentioned as presenting a decided improvement of the text. That by E. St. John Parry (Lond. 1857) adheres too closely to the later MSS., and is lacking in critical discernment. But an advance was made by A. Fleckeisen who, in preparing his edition of the text for the Teubner series in 1857, made good use of a collation of the Bembine Codex by Petrus Victorius, which is now in the Royal Library at Munich. The critical value of Wagner’s

<sup>1</sup> See also F. Umpfenbach, *Phil.* 32. 442.

edition (Lond. 1869) is somewhat impaired by carelessness and the fact that the writer, as he confesses in his preface, was under the necessity of working and travelling at the same time. The text contains some improvements upon that of Fleckeisen, but shows a want of intimacy with the readings of the Bembinus. The edition of Francis Umpfenbach (Berlin, 1870) was greatly in advance of all that had gone before it. His “industry in collecting manuscript materials,” and in “making generally accessible the critical apparatus for the study of so important an author” (see the article of Prof. Warren, mentioned above), deserves the gratitude of all students of Terence. His text is based almost exclusively on that of the Codex Bembinus. But the latest and most trustworthy text of the six plays is that of K. Dziatzko (Leipzig, 1884) in the Tauchnitz series, in which edition full recognition is made of the labours of Umpfenbach, and due importance is attached to the readings of the Bembine MS. But possibly even Dziatzko’s text should suffer modification in view of the researches of Prof. Pease in respect to the Terentian MSS. Separate editions of the *Phormio* (1874, revised 1884) and *Adelphoe* (1881) have also been published by Dziatzko, and the *Adelphoe* and *Andria* by A. Spengel (Berlin, 1879 and 1888 respectively) are of considerable critical importance. Other (collective) editions are the *Editio Princeps* (Strassb. 1470), and those of Muretus (Venet. 1555), F. Lindenbrog (Paris, 1602; Francof. 1623), J. P. Pareus (Neap. 1619), J. H. Boecler (Strassb. 1657), A. Westerhovius (Haag, 1732; reprint by G. Stallbaum, Leipzig, 1830), N. E. Lemaire (Paris, 1827),



and R. Klotz (Leipzig, 1838). The editions of Lindenberg and Klotz contain also the commentaries of Donatus and Eugraphius; those of Westerhovius and Stallbaum, of Donatus and Calphurnius.

## METRES

[On this subject see Spengel, *Introd. to Ter. Andr.*; Dziatzko, *Introd. to Ter. Phorm.*; A. F. West, *Introd. to Ter. Andr. and Heaut.*; Bentley and Parry in their respective editions of Terence; Wagner, *Introd. to Ter.*, and to *Plaut. Aul.*; Brix, *Introd. to Plaut. Trin.*; E. P. Morris, *Introd. to Plaut. Pseud.*; Professors Palmer, Hallidie, and Tyrrell in their respective Introductions to the *Amphitruo*, *Captivi*, and *Miles Gloriosus* of Plautus; C. F. W. Müller, *Plautinische Prosodie* and *Nachtrag zur plautinischen Prosodie*; and the *Prolegomena* of Ramsay, prefixed to his edition of the *Mostellaria*.]

The earliest form of Italian measure of which we have any remains is the Saturnian. This was more accentual than quantitative, but was a decided advance upon earlier accentual forms. It was not ill suited to narrative poetry, and was used by Livius Andronicus in his translation of the *Odyssey*, and by Naevius in his poem on the first Punic war. But the dramatic poets felt the need of something less rough and monotonous than the rhythm of the Saturnian verse. They turned therefore to the Greeks to supply their want, and found what they required in the New Comedy, which was more free in its versification than the early lyric and dramatic poetry of Greece. This freedom had been

the growth of time; that is, it was greater in Euripides than in Aeschylus, and had still further increased in the time of the New Comedy. Even the Romans added to it by introducing certain changes and modifications of their own. But though tolerating the frequent exchange of one foot for another in the verse, and repeated resolutions of long syllables under the ictus, the Roman dramatists were generally strict in their observance of certain laws, and are not correctly condemned as careless. Latin prosody in the time of Plautus and Terence was not yet fixed, and what would have been violation of metrical law in the Augustan age was often plainly permissible in the earlier period.

Metrical variety is far greater in Plautus than in Terence. The metres of the latter may be resolved into two classes, Iambic and Trochaic. More elaborate metres, such as the Dactylic, Cretic, Bacchiac, and Choriambic, occur very seldom in Terence as compared with Plautus, and need but slight notice here.

The commonest measure in Latin Comedy is the IAMBIC SENARIUS (Greek Iambic Trimeter Acatalectic). It is the ordinary metre of the dialogue, and contains at least two-thirds of the iambic verses in Terence's six comedies. The scheme is:

υ λ υ - | υ λ υ - | υ λ υ

It consists of six iambic feet, of which the sixth is always pure, with *syllaba anceps*; but, as Priscian notes in his treatise, *De Metris Comicis*, the tribrach υ υ υ, spondee - -, anapaest υ υ λ, and dactyl - υ υ, are admitted as substitutes for the iambus in any place except the

last. The proceleusmatic (◡◡◡◡) is also allowed in the first place, and the fifth foot must not be an iambic word. This principle of substitution holds good, to a greater or less degree, for all the iambic and trochaic metres of Plautus and Terence. A common substitute in all metres is the spondee. But to introduce into the verse a foot containing a greater number of *morae*, or units of time (◡), than that which properly belongs to the fundamental foot of the measure would seem to violate the theory of equivalents. The violation, however, is more apparent than real, for the spondee, or other substituted foot, was approximately reduced to the time of the iambus or trochee by rapid utterance or slurring of the syllables, and so became the practical equivalent of the principal foot. It was not the full spondee of Vergil. The principle may be illustrated by an example taken from early English poetry :

“Hēr glōr|ious glittēr|ānd līght|dōth āll|mēns ēyes|  
ā māze.”

(Spenser, *F. Q.* 1. 4. 16.)

Here a dactyl in the second place and a spondee in the fifth are so pronounced as to occupy approximately the same time as an iambus. The regular caesura of the iambic senarius is after the first syllable of the third foot (penthemimeral).

The IAMBIC SEPTENARIUS (Greek Iambic Tetrameter Catalectic) is more rarely used than the senarius. The scheme is as follows :

◡◡◡-|◡◡◡-|◡◡◡-|◡◡◡

It consists of seven and a half feet. The regular division

of the verse is after the fourth foot (diaeresis), which permits hiatus and *syllaba anceps*. The fourth foot is preferably a pure iambus. Otherwise the verse admits all the substitutions of the senarius.

The IAMBIC OCTONARIUS (Greek Iambic Tetrameter Acatalectic) is comparatively rare in the comic poets, but occurs most frequently in the *cantica*. The scheme is :

◡◡◡-|◡◡◡-|◡◡◡-|◡◡◡

It consists of eight full iambic feet. Diaeresis is regular after the fourth foot, which is pure as in the septenarius.

The IAMBIC QUATERNARIUS (Iambic Dimeter Acatalectic), ◡◡◡-|◡◡◡-, is found occasionally. It may also be catalectic. Such short verses are generally combined with longer ones of the same kind, and are called *clausulae*. They may belong either to iambic or trochaic metre.

There are two principal trochaic metres. The TROCHAIC SEPTENARIUS (Greek Trochaic Tetrameter Catalectic) runs as follows :

◡◡◡◡|◡◡◡◡|◡◡◡◡|◡◡◡◡

It is made up of seven and a half trochaic feet. The customary division (diaeresis) is after the fourth foot, as in the iambic septenarius, and hiatus and *syllaba anceps* are also admitted there. Substitutions are freely allowed with the exception that in the seventh place the tribrach alone may take the place of the trochee. This metre appears to have been used in dialogue almost as frequently as the iambic senarius, and to have been preferred especially in scenes of bustle and excitement.



It was the chosen metre for the recitative passages, and occurs regularly at the close of Terence's comedies.

The TROCHAIC OCTONARIUS (Greek Trochaic Tetrameter Acatalectic)

♣ — ♣ — ♣ — ♣ — ♣ — ♣ — ♣ — ♣ —

was used chiefly at the commencement of scenes, as in Ad. 2. 1. 1. Diaeresis occurs as in the septenarius, and allows hiatus and *syllaba anceps*. Substitutions are freely admitted, as in the iambic senarius. Besides these the Trochaic Quaternarius Catalectic (Trochaic Dimeter Cat.), ♣ — ♣ — ♣ —, may be mentioned. Instances of its use as a *clausula* are found in the *Adelphoe* and elsewhere.

The other metres, as already remarked, are unusual in Terence. They are:

1. Choriambic Tetrameter:

♣ — ♣ — ♣ — ♣ — ♣ — ♣ — ♣ — ♣ —

2. Cretic Tetrameter:

♣ — ♣ — ♣ — ♣ — ♣ — ♣ — ♣ — ♣ —

3. Bacchiac Tetrameter:

♣ — ♣ — ♣ — ♣ — ♣ — ♣ — ♣ — ♣ —

4. Dactylic Tetrameter:

♣ — ♣ — ♣ — ♣ — ♣ — ♣ — ♣ — ♣ —

Number 1 occurs twice (611, 612) or, including 613 (see list of metres), three times in the *Adelphoe*. All examples of the other three are in the *Andria*. They are: 626-634, cretic; 481-484 and 637, 638, bacchiac; 625, dactylic.

It will be observed that in all iambic and trochaic metres a single measure embraces a dipody, a series of two feet, and that while the Greek terms, trimeter, etc.,

refer to the number of dipodies, the Latin names, senarius, etc., indicate the actual number of feet. Another point to be noticed is the difference between the word-accent and the verse-accent. The former is the ordinary accent of prose and common speech, and is determined by the natural quantity of the syllables without reference to the position of the word in the verse. Bentley (in his Σχέδιασμα) says that in ordinary pronunciation the word-accent never fell on the last syllable. All dissyllables were therefore paroxytone, as *déus*, *módum*. In words of more than two syllables the accent fell on the penult, if it were long; on the antepenult, if the penult were short. Thus, *amábunt*, but *péctōris*, *aurēus* (proparoxytone). The verse-accent was the ictus, or metrical beat, which fell at regular intervals in the verse. The syllable receiving it was determined solely by the position of that syllable in the line. The natural word-accent might or might not coincide with it. If the two accents come together there is no difficulty. If they do not the verse-accent should prevail. A line taken from Shakespeare, *Ham.* 1. 2, will illustrate this:

"'Tis swéet | and cóm|mendá|ble ín | your ná|ture  
Hámlet,"

in which the natural word-accent of "commendable" is overpowered by the accent of the verse. The accents printed in the Latin text indicate the principal verse-accent in each dipody. Another and lighter verse-accent, not so marked, falls upon the corresponding heavy syllable in the other foot of the dipody.

It is a law of language that accent causes the syllable

on which it falls to receive strength or weight at the expense of those about it. Accordingly either accent might have the effect of weakening the syllable which immediately preceded or followed it. In the most remote period of the language nearly all suffixes had long vowels, and it is probable that the word-accent was allowed to fall upon other syllables than the penult and antepenult. But the law restricting the word-accent to these syllables was already well in force when Plautus began to write, and did much to increase the natural tendency toward a neglect of final syllables in pronunciation. Thus, many final syllables once long became short, and short syllables were correspondingly obscured, while final consonants were often dropped altogether. Especially was this so in iambic words, or dissyllables with short penult, as in the imperatives *rógā*, *iúbě*, *cáuž*, *redě*, etc., and in declension, as *nóuö*, *léuě*, *hěrě*, *uірös*, and also in words like *ápud*, *quídem*, *érat*, *párum*, *sénex*, etc., whose final consonant thus fails to make position with an initial consonant in the following word. This tendency was partly checked by Ennius for the literary Latin, so that in authors subsequent to Plautus and Terence we find many final syllables of iambic words restored to their original long quantity. Of course the effect was merely intensified if the two accents coincided. But if the verse-accent fell on the final syllable, the effect was to cause the natural long quantity of that syllable to be retained. This principle held good also for words of three or more syllables, as *ómniā* (Heaut. 575), *Aeschinüs* (Ad. 260), *uirgině* (Ad. 346), *accipit* (Eun. 1082), *auígeat* (Ad. 25). In fact the effect of the verse-accent extended to all

iambic combinations,<sup>1</sup> and may be expressed in general as follows: *When the first syllable of an iambic sequence (v-), or the syllable following it, receives the ictus, the second syllable of the sequence may be shortened.* A few examples taken from the *Adelphoe* are *Séd ěstne* (569), *Íd ěsse* (862), *óbstetricem erāt mĭssa* (618), *quód quídem in tē* (692), for trochaic metre; *Per öppréssionem* (238), *sed östéndere* (142), for iambic. The cases in which monosyllables, or words which become monosyllables through elision, receive this shortening are very numerous. Compare 692 above, and *quod ad te áttinet* (186), *séd ěx fratre* (40), *quid hĭc negoti* (642), etc.

The tendency to shorten long unaccented syllables was assisted by a general inclination to slur over or obscure final consonants, especially *d*, *l*, *m*, *n*, *r*, *s*, *t*, as illustrated in some of the examples given above. Hence the seeming violation of the law of position, which is so strictly observed in Augustan poetry; for as one of two consonants might be obscured or wholly dropped the vowel before them was not made long—a peculiarity not confined to the last syllables of words. The consonants *m*, *r*, *s*, *t*, *d* suffer this obscuration most frequently, as *Sýrű(m) fĭeri* (Ad. 960); *sörö(r) díctast* (Eun. 157); *dömű(s) sĭmptuosa* (Ad. 760); *stűdĕ(t) pár* (Ad. 73); *ápű(d) te út* (Andr. 408); *ĕřă(t) mĭssa* (Ad. 618), and even *ĕřă(nt) quĭ* (Ad. 332). For final *n* and *l* compare *tămĕ(n) uĭx* (Ad. 145), and *sĭmű(l) uĕreor* (Hec. 575). We find *n* disappearing also in words like *i(n)de*, *u(n)de*, *i(n)ter*, etc., and *m* failing to make position in *nempe*, *omnis*, *ambo*, and the like.

<sup>1</sup> Cf., however, Hallidie's *Introd. to the Capt.* p. 53, note.

Indifference to doubled consonants tended to a like result. In fact early Latin had no doubled consonants until the time of Ennius, who was the first to write them. Thus the pronoun *ille* is often a pyrrhic (˘˘), e.g. Ad. 72, 213, and was probably written *ile* by Terence himself. Compare *supellectile* (Phorm. 666), and *ēccum*, *ōpportune*, *ōppressionem*, *immo* in Ad. 720, 81, 238, and 483 respectively. The frequent occurrence of a short vowel before *x* also belongs under this head.

Synizesis, or the fusion of two separate successive vowel sounds into one, is to be found often in the comic poets.<sup>1</sup> Thus *deus* is pronounced *dyūs*, and similarly other forms of this word, and the possessive pronouns. It is the same with the various forms of *is* and *idem*, e.g. *eos* = *yōs*. So *fuisse* is pronounced *fuisse*, and in like manner the other perfect forms of *esse*. Additional examples of this treatment are, *dēs*, *dū*, *scō*, *aiebam* = *aibam*, *aisne* = *ain*, *aīt* = *ait*, *huius* (pronounced *hweese*), *quouis* (*quoise*), *amicitia* (*amitia*), *mulier* (*mulyer*), *sive*, *nisi*, *mihi*, *tibi*, *sibi*, *ibi* (pronounced as monosyllables), two vowels sounded as one when brought together by composition (as in *proin*, *dehinc*, *deinde*), *cave* pronounced *cau*, and many more. In cases of synaloepha, whether the final syllable ends in *m* or a vowel merely, care must be taken, says Quintilian (9. 4. 40), so to run the syllables into one as not to lose entirely the sound of the first: thus *intrōauferte*, not *intr'auferte*, and *egōin*, not *eg'in*.

<sup>1</sup> When this happens between two words it is more correctly termed synaloepha (συναλοιφά, Quint. 9. 4. 36).

Hiatus is properly the absence of synaloepha, and is of rare occurrence in Terence.<sup>1</sup> It is admitted (1) after an interjection, (2) at a change of speakers, (3) in the caesura or diaeresis of the verse, (4) where there is a decided pause in the sense. Most frequently, however, both in Plautus and Terence, hiatus is found in cases where a monosyllable, ending in a long vowel, or in *m* preceded by a vowel, forms the first syllable of a resolved arsis,<sup>2</sup> the long vowel then becoming short, e.g. 111 *mē ad*, 215 *quī hōdie*, 118 *dūm erit*. Compare Munro's note on Lucretius, ii. 404.

The changes and peculiarities described above are in general only varieties of shrinkage or contraction, due in large measure to the necessity of accommodating the popular pronunciation of early Latin to the exigencies of a foreign metre.

It is hoped that enough has been said to enable the student to make at least a start in his study of Terentian scansion. Some additional assistance is offered in the notes, and a fuller treatment of the metres is to be found in the works to which the student is referred on page lvi.

<sup>1</sup> See Spengel's Introd. to Andr. p. xxxii.

<sup>2</sup> Arsis is used in this edition as it is used by Spengel, Hallidie, and others, and as it has been commonly used until recently, since the time of Bentley, to signify the accentuated part of the foot, while thesis signifies the unaccented part. This is contrary, however, to the Greek signification of the words thesis and arsis, and the exact reverse of their correct application. Cf. Allen and Greenough's Lat. Gram. p. 406, and especially Prof. M. W. Humphrey's Introd. to Soph. Antig. p. lv., Harper's Class. Series.

CHARACTERS AND PLOT OF THE *ADELPHOE*

The principal characters of the *Adelphoe* are two brothers, elderly men, Micio and Demea by name. Second in importance are two young men, Aeschinus and Ctesipho, also brothers, and sons of Demea. Micio has adopted his brother's elder son, Aeschinus, a youth of generous impulses, but wild and reckless. Micio is an easy-going old bachelor, whose theory of education is that kindness and indulgence are more effective with the young than harshness and severity. In his dealings with Aeschinus he carries this theory to the extreme. Demea, on the contrary, is the type of the stern and unyielding father, who keeps his son under strict surveillance at home, and fills his mind with moral precepts. Accordingly Ctesipho is, to all appearances, an exemplary youth, and a marked contrast to his brother. But Ctesipho too has his evil tendencies, which, though not evident at first, are subsequently brought to light, and are only strengthened by the undue restraint imposed upon him by his father. Thus the two extremes in education, that of excessive laxity on the one hand, and of harsh control on the other, are shown through the action of the play to lead to the same or equally pernicious results. The piece therefore has a didactic purpose, which underlies the effort to entertain and amuse. The doctrine involved is that the golden mean should be observed in the training of youth, and it is the skill with which this idea is wrought out, and the comparatively high moral tone of the entire drama, that

have caused the *Adelphoe* to be ranked as, in general, the best of the Terentian comedies.

Minor characters in the play are—the slave Syrus, a clever but unscrupulous rogue who encourages the young men in their dissipations and their efforts to deceive their parents; Geta and Canthara, also slaves, but faithful and honest; Sostrata, a widow, the *matrona* of the play, and the mother of Pamphila of whom Aeschinus is enamoured; Hegio, the elderly and respectable gentleman of the old school, who is at hand to assist the widow of his old friend in her necessity; and Sannio, the *leno* or slave-dealer, from whom Aeschinus, assisted by his body-slave Parmeno, carries off the music-girl, Bacchis, for the benefit of his brother Ctesipho.

The plot turns upon the loves of Aeschinus and Ctesipho. The former had been secretly attached to Pamphila nine months before the action of the play begins. Ctesipho also is in love with the *psaltria* from the start. The play opens with a discussion between Micio and Demea upon parental training, in which Demea, who has heard of the abduction of the music-girl by Aeschinus, reproaches his brother for his laxity in the education of his adopted son. Sostrata, too, is in despair at the apparent unfaithfulness of Aeschinus, who has promised to marry her daughter. Sostrata appeals to Hegio, who in turn makes protest to Micio, and is promised by the latter that all shall be made right. Meantime Aeschinus, who has not wavered in his attachment to Pamphila, is distracted at finding himself in a false position, and fears to reveal the truth lest he should betray his brother's secret. But Micio, who is informed

of the actual situation, entraps him into making a confession, and promises him that Pamphila shall be his wife. Meantime Ctesipho has been detected by his father in the society of the music-girl. Demea is much enraged and vents his wrath on Micio, in whose house the girl has been sheltered. The action is largely carried on and much enlivened by the pranks of Syrus, who is in the confidence of the young men, and makes it his business to cajole the anxious Demea, and assure him of Ctesipho's exemplary behaviour. When the truth at last comes out, Demea concludes that to indulge his rage is useless, and hits upon an expedient by which to square accounts with Micio, and teach him a lesson. Experience has shown him that his own system of education is as great a failure as that of his brother, and that in addition to this he is disliked and avoided on account of his churlishness and severity. Accordingly he puts on, all at once, the affability of manner and the kindly bearing which had made for Micio so many friends, and carries his newly assumed character to extremes. He flatters Syrus and Geta, greets Aeschinus in affectionate tones, and sanctions his marriage with Pamphila. Finally, with the aid of Aeschinus, he extracts from his brother a promise to marry Sostrata, to present Hegio with a farm, and to give Syrus and his wife their freedom. He even consents to the union of Ctesipho and Bacchis. Micio is overcome with amazement, and Demea amid flattering expressions of gratitude, showered on him by all who have profited by his complaisancy, takes occasion to bring home to Micio the folly of his course, and, in closing the play, to offer some solid counsel and assurances of good will to the young men.

P. TERENTI AFRI  
ADELPHOE

# DIDASCALIA

INCIPIT	TERENTI	ADELPHOE	
ACTA	LVDIS	FVNERALIB.	
L. AEMELIO	PAVLO	[QVOS] FECERE	
Q. FABIVS	MAXVMVS	P. CORNELIVS AFRICANVS	
EGIT	L. AMBIVIVS	TVRPIO	5
[L. HATILIVS	PRAENESTINVS]		
MODOS	FECIT	FLACCVS CLAVDI	
TIBIS	SARRANIS	TOTA	
GRAECA	MENANDRV		
FACTA	VI.		10
M. CORNELIO	CETHEGO	L. ANICIO GALLO COS.	

# G. SVLPICI APOLLINARIS PERIOCHA

Duós cum haberet Démea adulescéntulos,  
 Dat Mícioni frátri adoptandum Aéschinum,  
 Sed Ctésiphonem rétinet. hunc citharístriae  
 Lepóre captum súb duro ac tristí patre  
 Fratér celabat Aéschínus; famám reí, 5  
 Amórem in sese tráferebat; dénique  
 Fidícínám lenoni éripit. uitiáuérat  
 Idem Aéschínus ciuem Átticám paupérculam  
 Fidémque dederat hánc sibi uxorém fore.  
 Deméa iurgare, gráuiter ferre; móx tamen 10  
 Vt uéritas patefáctast, ducit Aéschínus  
 Vitiátam, potitur Ctésípho citharístriam.

## PERSONAE

[PROLOGVS]  
 MICIO SENEX  
 DEMEA SENEX  
 SANNIO LENO  
 AESCHINVS ADVLESCENS  
 (MERETRIX [BACCHIS?])  
 (PARMENO SERVOS)  
 SYRVVS SERVOS  
 CTESIPHO ADVLESCENS  
 SOSTRATA MATRONA  
 CANTHARA ANVS  
 GETA SERVOS  
 HEGIO SENEX  
 (PAMPHILA VIRGO)  
 DROMO PVER  
 [CANTOR]

## PROLOGVS

Postquám poëta sénsit scripturám suam  
 Ab iníquis observári et aduorsários  
 Rapere ín peiorem pártém quam acturí sumus  
 \* \* \* \* \* :  
 Indício de se ipse érit, uos eritis iúdice,  
 Laudín an uitio dúci id factum opórteat. 5  
 Synápothnescontes Díphili comoédiast :  
 Eam Cómorientis Plaútus fecit fábulam.  
 In Graéca adulescens ést, qui lenoni éripit  
 Meretricem in prima fábulá : eum Plautús locum  
 Reliquit integrum. eum híc locum sumpsit sibi 10  
 In Adélphos, uerbum dé uerbo expressum éxtulit.  
 Eam nós acturi súmus nouam : pernóscite  
 Furtúmne factum exístumetis án locum  
 Reprénsum, qui praetéritus neclegéntiast.  
 Nam quód isti dicunt máliuoli, homines nóbilis 15  
*Hunc* ádiutare adsídueque una scribere :  
 Quod illí maledictum uéhemens esse existumant,  
 Eam laúdem híc ducit máxumam, quom illís placet,  
 Qui uóbis uniuórsis et populó placent,  
 Quorum ópera in bello, in ótio, in negótio 20



Suo quisque tempore úsust sine supérbia.  
 Dehinc ne éxpectetis árgumentum fábulae :  
 Senés qui primi uénient, ei partem áperient,  
 In agéndo partem osténdent. · facite aequánimitas

\* \* \* \* \*

25 Poétæ ad scribendum aúgeat indústriam.

## ACTVS I

MICIO

SENEX

Storáx !—non rediit hác nocte a cena Aéschínus I 1  
 Neque séruolorum quísqum, qui aduorsum  
 ierant.

Profécto hoc uere dicunt : si absis úspiam  
 Atque ibi si cesses, éuenire ea sátius est,  
 Quae in te úxor dicit ét quae in animo cógitat 30  
 Iráta, quam illa quae parentes própítii.  
 Vxór, si cesses, aut te amare cógitat  
 † Aut téte amari aut † pótare atque animo  
 óbsequi.

[Et tibi bene esse soli, sibi quom sit male.]  
 Ego quía non rediit filius quae cógito ! 35  
 Quibus núnc sollicitor rébus ! ne aut ille álserit  
 Aut úspiam ceciderit ac praefrégerit  
 Aliquíd. uah, quemquamne hómínem in animo  
 instítuere

Paráre quod sit cárius quam ipse ést sibi !  
 Atque éx me hic natus nóñ est, sed ex fratre 40  
 ést meo.

Dissímili is studiost iam índé ab adulescéntia :  
 Ego hanc clementem uítam urbanam atque  
 ótium

Secutus sum et, quod fortunatum isti putant,  
Vxorem numquam habui. ille contra haec  
omnia :

- 45 Ruri agere uitam ; semper parce ac duriter  
Se habere ; uxorem duxit ; nati filii  
Duo : inde ego hunc maiorem adoptavi mihi ;  
Eduxi a parvulo, habui, amaui pro meo ;  
In eo me oblecto, solum id est carum mihi.  
50 Ille ut item contra me habeat facio sedulo :  
Do, praetermitto, non necesse habeo omnia  
Pro meo iure agere ; postremo, alii clanculum  
Patres quae faciunt, quae fert adulescentia,  
Ea ne me celet consuefeci filium.  
55 Nam qui mentiri aut fallere insuerit patrem,  
Audacter tanto magis audebit ceteros.  
Pudore et liberalitate liberos  
Retinere satius esse credo quam metu.  
Haec fratri mecum non conveniunt neque  
placent.  
60 Venit ad me saepe clamans 'quid agis, Micio ?  
Quor perdis adulescentem nobis ? quor amat ?  
Quor potat ? quor tu his rebus sumptum  
suggeris,  
Vestitu nimio indulges ? nimium ineptus es.'  
Nimium ipse est durus praeter aequomque et  
bonum,  
65 Et errat longe mea quidem sententia,  
Qui imperium credat gravius esse aut stabilius,  
Vi quod fit, quam illud quod amicitia adiungitur.  
Mea sic est ratio et sic animum induco meum :  
Malò coactus qui suum officium facit,  
70 Dum id rescitum iri credit, tantisper pauet ;  
Si sperat fore clam, rursum ad ingenium redit.  
Ille quem beneficio adiungas ex animo facit,

Studet par referre, praesens absensque idem  
erit.

Hoc patrumst, potius consuefacere filium  
Sua sponte recte facere quam alieno metu : 75  
Hoc pater ac dominus interest. hoc qui nequit,  
Fateatur nescire imperare liberis.  
Sed estne hic ipse, de quo agebam ? et certe is  
est.

Nescio quid tristem uideo : credo, iam ut solet  
Iurgabit. saluom te aduenire, Demea, 80  
Gaudemus.

DEMEA MICIO

SENES II

- DE. Ehem, opportune : te ipsum quaerito. I 2  
MI. Quid tristis es ? DE. Rogas me ? ubi nobis  
Aeschinust ?  
Sciét quid tristis ego sim ? MI. Dixi hoc fore ?  
Quid fecit ? DE. Quid ille fecerit ? quem  
neque pudet  
Quicquam nec metuit quemquam neque legem 85  
putat  
Tenere se ullam. nam illa quae antehac facta  
sunt  
Omitto : modo quid designavit ? MI. Quid  
nam id est ?  
DE. Foris efrexit atque in aedis inruit  
Alienas ; ipsum dominum atque omnem familiam  
Mulcavit usque ad mortem ; eripuit mulierem 90  
Quam amabat : clamant omnes indignissime  
Factum esse. hoc adveniénti quod mihi, Micio,  
Dixere ! in orest omni populo. denique,  
Si conferendum exemplumst, non fratrem uidet

- 95 Rei dare operam, ruri esse parcum ac sobrium?  
Nullum huius simile factum. haec quom illi,  
Micio,  
Dicó, tibi dico: tú illum corruppi sinis.
- MI. Homine imperito numquam quicquam iniustiust,  
Qui nisi quod ipse fecit nil rectum putat.
- 100 DE. Quorsum istuc? MI. Quia tu, Démea, haec  
male iudicas.  
Non est flagitium, mihi crede, adulescentulum  
Scortari, neque potare: non est; neque fores  
Ecfingere. haec si neque ego neque tu fecimus,  
Non sinit egestas facere nos. tu nunc tibi  
105 Id laudi ducis, quod tum fecisti inopia?  
Iniuriumst; nam si esset unde id fieret,  
Faceremus. et tu illum tuum, si esset homo,  
Sineres nunc facere, dum per aetatem licet,  
Potius quam, ubi te expectatum eiecisset foras,  
110 Aliéniore aetate post faceret tamen.
- DE. Pro Iuppiter, tu homo adigis me ad insaniam!  
Non est flagitium facere haec adulescentulum?  
MI. Ah,  
Ausculta, ne me optundas de hac re saepius:  
Tuum filium dedisti adoptandum mihi;  
115 Is meus est factus: si quid peccat, Démea,  
Mihi peccat; ego illi maxumam partem fero.  
Obsonat, potat, olet unguenta: de meo;  
Amat: dabitur a me argentum, dum erit com-  
modum;  
Vbi non erit, fortasse excludetur foras.  
120 Foras ecfregit: restituentur; discidit  
Vestem: resarcietur; et, dis gratia,  
Est unde haec fiant, et adhuc non molesta sunt.  
Postrémo aut desine aut cedo quemuis arbitrum:  
Te plura in hac re peccare ostendam. DE. Eí mihi,

- Pater esse discite ab illis, qui uere sciunt. 125
- MI. Natura tu illi pater es, consiliis ego.
- DE. Tun consiliis quicquam? MI. Ah, si pergis,  
abiero.
- DE. Sicne agis? MI. An ego totiens de eadem re 1  
audiam? 2
- DE. Curaest mihi. MI. Et mihi curaest. uerum,  
Démea,  
Curamus aequam uterque partem: tu alterum, 130  
Ego item alterum; nam ambos curare prope-  
modum  
Repescere illum est quem dedisti. DE. Ah,  
Micio!
- MI. Mihi sic uidetur. DE. Quid istic? si tibi istuc  
placet,  
Profundat perdat pereat, nil ad me attinet.  
Iam si uerbum ullum posthac. . . MI. Rursum, 135  
Démea,  
Irascere? DE. An non credis? repeton quem  
dedi?  
Aegrést; alienus non sum; si obsto. . . em,  
desino.  
Vnum uis cures: curo; et est dis gratia,  
140 Quom ita ut uolo est. iste tuos ipse sentiet  
Posterior. . . nolo in illum grauius dicere.— 140
- MI. Nec nil neque omnia, haec sunt quae dicit  
tamen:  
Non nil molesta haec sunt mihi, sed ostendere  
Me aegre pati illi nolui. nam itast homo:  
Quom placo, aduersor sedulo et deterreo,  
Tamen uix humane patitur; uerum si augeam, 145  
Aut etiam adiutor sim eius iracundiae,  
Insaniam profecto cum illo. etsi Aeschinus  
Non nullam in hac re nobis facit iniuriam.

Quam hic nōn amavit méretricem? aut quoi  
nōn dedit

150

Aliquid? postremo núper (credo iam ómnium  
Taedébat) dixit uélle uxorem dúcere.

*defunxit*

Sperábam iam deférisse adulescéntiam:

Gaudébam. ecce autem de íntegro! nisi quíd-  
quid est,

Volo scíre atque hominem cónuenire, si ápuđ  
forumst.

## ACTVS II

SANNIO AESCHINVS (PARMENO) [BACCHIS?]

LENO ADVLESCENS SERVOS (MERETRIX)

SA. Óbsecro, populáres, ferte mísero atque innocénti II 1  
auxílium:

Súbuenite inopi. AE. Ótiose: núnciam ilico 156  
híc consiste.

Quíd respectas? níl periclist: númquam, dum  
ego adero, híc te tanget.

SA. Égo istam inuitis ómnibus . . ! *tanquam*

AE. Quamquámst scelestus, nōn committet hódie  
umquam iterum ut uápulet.

SA. Aéschine, audi, né te ignarum fuisse dicas 160  
meórum morum:

Léno ego sum. AE. Scio. SA. Át ita, ut  
usquam fuit fide quisquam óptuma.

Tú quod te postérius purges, hánc iniuriám mihi  
nolle

Fáctam esse, huius non fáciam. crede hoc, égo  
meum ius pérsequar,

Néque tu uerbis sólues umquam, quód mihi re  
male féceris.

Nóui ego uostra haec 'nóllem factum: dábitur 165  
ius iurándum, indignum

- Te esse iniuria hâc, indignis quom egomet sim  
acceptus modis.
- AE. Abi prae strenue ac fores aperi. SA. Ceterum  
hoc nili facis?
- AE. I intro nunciam tu. SA. Enim non sinam.  
AE. Accede illuc, Parmeno;  
Nimium istuc abisti: hic propter hunc adsiste:  
em, sic uolo.
- 170 Caue nunciam oculos a meis oculis quôquam de-  
moueas tuos,  
Ne mora sit, si innuerim, quin pugnus continuo  
in mala haereat.
- SA. Istuc uolo ergo ipsum experiri. AE. Em, serua.  
omite mulierem.
- SA. O indignum facinus! AE. Nisi caues, geminá-  
bit. SA. Ei miseró mihi!
- AE. Non innueram; uerum in istam partem potius  
peccatô tamen.
- 175 I nunciam.—SA. Quid hoc reist? regnumne,  
Aeschine, hic tu possides?
- AE. Si possiderem, ornatus esses ex tuis uirtuti-  
bus.
- SA. Quid tibi rei mecumst? AE. Nil. SA. Quid?  
nostin qui sim? AE. Non desidero.
- SA. Tetigin tui quicquam? AE. Si attigisses, ferres  
infortunium.
- SA. Qui tibi magis licet meam habere, pro qua ego  
argentum dedi?
- 180 Responde. AE. Ante aedis non fecisse erit  
melius hic conuicium;  
Nam si molestus pergis esse, iam intro abripiere  
atque ibi  
Vsque ad necem operiere loris. SA. Loris liber?  
AE. Sic erit.

- SA. O hominem impurum! hicine libertatem aiunt  
esse aequam omnibus?
- AE. Si satis iam debacchatus es, leno, audi si uis  
nunciam.
- SA. Egon debacchatus sum autem an tu in me? 185  
AE. Mitte ista atque ad rem redi.
- SA. Quam rem? quo redeam? AE. Iamne me uis  
dicere id quod ad te attinet?
- SA. Cupio, aequi modo aliquid. AE. Vah, leno  
iniqua me non uolt loqui.
- SA. Lenô sum, perniciosus communis, fateor, adoles-  
centium,  
Periurus, pestis; tamen tibi a me nulla ortast  
iniuria.
- AE. Nam hercle etiam hoc restat. SA. Illuc quaeso 190  
redi, quo coepisti, Aeschine.
- AE. Minis uiginti tu illam emisti (quae res tibi  
nortat male!):  
Argenti tantum dabitur. SA. Quid? si ego  
tibi illam nolo uendere,  
Coges me? AE. Minime. SA. Namque id  
metui. AE. Neque uendundam censeo,  
Quae liberast; nam ego liberali illam adsero  
causa manu.
- Nunc uide utrum uis, argentum accipere an 195  
causam meditari tuam.
- Delibera hoc, dum ego redeo, leno.—SA. Pro  
supreme Iuppiter,  
Minime miror qui insanire occipiunt ex in-  
iuria.
- Domo me eripuit, uerberauit; me inuito abduxit  
meam;
- Homini misero plus quingentos colaphos infregit  
mihi.

- 200 Ób malefacta haec tantidem emptam postulat  
sibi tradier.  
Verum enim quando bene promeruit, fiat: suum  
ius postulat.  
Age iam cupio, si modo argentum reddat. sed  
ego hoc hariolor:  
Vbi me dixeró dare tanti, testis faciet flico,  
Vendidissem me; de argento somnium: 'mox;  
205 Id quoque possum ferre, modo si reddat, quam-  
quam iniuriumst.  
Verum cogito id quod res est: quando eum  
quaestum occiperis,  
Accipiunda et missitanda iniuria adulescen-  
tiumst.  
Sed nemo dabit: frustra egomet mecum has  
rationes puto.

SYRVS SANNIO

SERVOS LENO

- II 2 Sy. Tace, egomet conueniam ipsum: cupide accipiat  
faxo atque etiam  
210 Bene dicat secum esse actum. quid istuc, San-  
nio, est, quod te audio  
Nescio quid concertasse cum ero? SA. Num-  
quam uidi iniquius  
Certationem comparatam, quam haec hodie  
inter nos fuit:  
Ego uapulando, ille uerberando, usque ambo  
defessi sumus.  
Sy. Tua culpa. SA. Quid facerem? Sy. Adules-  
centi morem gestum oportuit.

- SA. Qui potui melius, qui hodie usque os praebui?  
Sy. Age, scis quid loquar?  
Pecuniam in loco negligere maximum inter- 215  
dumst lucrum. hui,  
Metuisti, si nunc de tuo iure concessisses paulu-  
lum,  
Adulescenti esses morigeratus, hominum homo  
stultissime,  
Ne non tibi istuc faeneraret. SA. Ego spem  
pretio non emo.  
Sy. Numquam rem facies: abi, inescare nescis ho- 220  
mines, Sannio.  
SA. Credo istuc melius esse; uerum ego numquam  
adeo astutus fui,  
Quin quidquid possem mallem auferre potius in  
praesentia.  
Sy. Age noui tuum animum: quasi iam usquam  
tibi sint uiginti minae,  
Dum † huic obsequare † praeterea autem te  
aiunt proficisci Cyprum, SA. Hem.  
Sy. Coemisse hinc quae illuc uerheres multa, nauem 225  
conductam: hoc scio  
Animus tibi pendet. ubi illinc spero redieris  
tamen, hoc ages.  
SA. Nusquam pedem. perii hercle: hac illi spe  
hoc inceperunt. Sy. Timet:  
Iniecti scrupulum homini. SA. O scelera:  
illud uide,  
Vt in ipso articulo oppressit. emptae mulieres  
Complures et item hinc alia quae portó Cyprum. 230  
Nisi eo ad mercatum uenio, damnum maxi-  
mumst.  
Nunc si hoc omitto ac tum agam ubi illinc re-  
diero,

Nil ést : refrixerít res : ' nunc demúm uenis ?  
 Quor pássu's ? ubi eras ? ' út sit satius pérdere  
 235 Quam aut núnc manere tám diu aut tum pér-  
 sequi.

SY. Iamne énumerasti id quód ad te rediturúm  
 putes ?

SA. Hocine illo dignumst ? hócine incipere Aéschi-  
 num,

Per oppréssionem ut hánc mi eripere póstulet ?

SY. Labáscit. unum hoc hábeo : uide si sátis placet :  
 240 Potiús quam uenias in periculum, Sánnio,  
 Seruésne an perdas tótum, diuiduóm face ;  
 Minás decem conrádet alicunde. SA. Eí mihi,  
 Etiám de sorte núnc uenio in dubiúm miser ?

Pudét nil ? omnis déntis labefecít mihi,  
 245 Praetérea colaphis túber est totúm caput :  
 Etiam însuper defraúdat ? nusquam abeo. SY.  
 Út lubet :

Num quíd uis quin abeam ? SA. Ímmo hercle  
 hoc quaesó, Syre :

Út ut haéc sunt acta, pótius quam litís sequar,  
 Meum mihi reddatur, sáltem quanti emptást,  
 Syre.

250 Scio té non usum antehác amicitíá mea :  
 Memorém me dices ésse et gratum. SY. Sédulo  
 Faciám. sed Ctesiphónem uideo : laétus est  
 De amíca. SA. Quid quod te óro ? SY.  
 Paulispér mane.

CTESIPHO SANNIO SYRVS

ADVLESCENS LENO SERVOS

II 3 CT. Abs quíuis homine, quóm est opus, beneficium  
 accipere gaúdeas ;

Verum énim uero id demúm iuuat, si quem 255  
 aéquomst facere is béne facit.

O fráter frater, quíd ego nunc te laúdem ? satis  
 certó scio :

Numquam ita magnifice quícquam dicam, id  
 uirtus quin superét tua.

Itaque únám hanc rem me hábere praeter álios  
 praecipuam árbitror,

Fratrem hómíni nemini ésse primarum, ártium ;  
 magis príncipem.

SY. O Ctésipho. CT. O Syre, Aéschinus ubist ? 260  
 SY. Éllum, te expectát domi. CT. Hem.

SY. Quid est ? CT. Quid sit ? illius ópera, Syre,  
 nunc uiuo. festiuóm caput,

Qui quóm ómnia sibi póst putáuit ésse prae meo  
 cómmo,

Malédicta, fámm, meúm laborem et péccatum  
 in se tránstulit.

Nil póte, supra. quid nám foris crepuit ? SY.  
 Máne, mane : ipse exít foras.

AESCHINVS CTESIPHO SYRVS SANNIO

ADVLESCENTES II SERVOS LENO

AE. Vbist ille sacrilegús ? SA. Me quaerit. núm II 4  
 quid nam ecfert ? óccidi :

Nil uideo. AE. Ehem opportúne : te ipsum 265  
 quaéro : quid fit, Ctésipho ?

In tútost omnis rés : omítte uéro tristitiém tuam.

CT. Ego illam hércle uero omítto, qui quidem te  
 hábeam fratrem : o mi Aéschine,

O mí germane ! ah, uéreor coram in ós te  
 laudare ámplius,



- 270 Ne id ádsentandi mágis quam quo habeam  
grátum facere existumes.
- AE. Age inépte, quasi nuñc nón norimus nós inter  
nos, Ctésipho.  
Hoc mihi dolet, nos séro rescisse ét rem paene  
in eúm locum  
Redísse, ut si omnes cúperent tibi nil póssent  
auxiliárier.
- CT. Pudébat. AE. Ah, stultitiast istaec, nón pudor.  
tam ob páruolam
- 275 Rem paéne e patria! túrpe dictu. deós quaeso  
ut istaec próhibeant.
- CT. Peccáui. AE. Quid aít tándem nobis Sánnio?  
SY. Iam mitis est.
- AE. Ego ád forum ibo, ut hunc absoluam; tu i  
intro ad illam, Ctésipho.
- SA. Syre, ínsta. SY. Eamus; námque hic properat  
in Cyprum. SA. Non tám quidem, <sup>an</sup>  
Quam uís: etiam maneo ótiosus híc. SY. Red-  
detur: né time.
- 280 SA. At ut ómne reddat. SY. Ómne reddet; táce  
modo ac sequere hác. SA. Sequor.—
- CT. Heus heús, Syre. SY. Quid est? CT. Óbsecro  
te hercle, hóminem istum inpuríssimum  
Quamprimumabsolutóte,ne,simáginiritatússiet,  
Aliqua ád patrem hoc permánet atque ego túm  
perpetuo périerim.
- SY. Non fiet, bono animo és: tu cum illa te intus  
oblecta interim
- 285 Et léctulos iube stérni nobis ét parari cétera.  
Ego iám transacta ré conuortam mé domum  
cum obsónio.
- CT. Ita quaeso. quando hoc béne successit, hilarem  
hunc sumamús diem.

## ACTVS III.

SOSTRATA CANTHARA

MVLIER

ANVS

- So. Óbsecro, mea nútrix, quid nunc fiet? CA. Quid III 1  
fiát rogas?
- Recte édepol spero, módo dolores, méa tu, oc-  
cipiunt primulum:
- Iam núnc times, quasi númquam adfueris, núm 290  
quam tute pépereris?
- So. Miserám me, neminem hábeo, solae súmus; Geta  
autem híc nón adest;  
Néc quem ad obstetrícem mittam, néc qui  
accersat Aéschinum.
- CA. Pól is quidem iam híc áderit; nam numquam  
únun intermittit diem,  
Quin sémper ueniat. So. Sólus mearum mise-  
riarumst rémedium.
- CA. É re nata mélius fieri haud pótuit quam factúmst, 295  
era,  
Quándo uitium oblátumst, quod ad illum áttinet  
potíssimum,  
Tálem, tali *ingénio* atque animo, nátum ex tanta  
fámilia.
- So. Íta pol est ut dícis: saluos nóbis deos quaeso  
út siet.

GETA      SOSTRATA      CANTHARA

SERVOS      MYLIER      ANVS

III 2 GE. Nunc illud est, quom, si ómnia omnes súa consilia cónferant

300 Atque huic malo salutem quaerant, auxili nil adferant,

Quod mihi que eraeque filiaeque erilist. uae miseró mihi!

Tot res repente circumuallant se, unde emergi non potest:

Vís egestas iniustitia solitudo infamia.

Hócine saeculum! o scélera, o genera sacrilega, o hominem inpium!

305 So. Me miseram, quid nam est quód sic uideo tímídum et properantém Getam?

GE. Quem néque fides neque iús iurandum néque illum misericórdia

Représsit neque refléxit neque quod pártus instabát prope,

Quoi miserae indigne pér uim uitium obtúlerat. So. Non intéllego

Sátis quae loquitur. CA. Própius obsecro accedamus, Sóstrata. GE. Ah,

310 Me miserum, uix sum cómpos animi, ita árdeo iracúndia.

Nil ést quod malim quam illam totam fámiliam dari mi óbuam,

Vt ego hanc iram in eos éuomam omnem, dum aégritudo haec ést recens.

[Satis mihi id habeam supplici, dum illos ulciscar modo.]

Seni ánimam primum extinguerem ipsi, qui illud produxit scelus;

Tum autém Syrum impulsórem, uah, quibus illum 315 lacerarém modis!

Sublímē medium arríperem et capite prónum in terra státuerem,

Vt cérebro dispergát uiam.

Ádulescenti ipsi ériperem oculos, póst haec praecipitém darem.

Céteros ruerem ágerem raperem, túnderem et prostérnerem.

Sed cesso eram hoc malo impertire própere? So. 320 *inferre* Reuocemús: Geta. GE. Hem,

Quíscuis es, sine me. So. Égo sum Sostrata. GE. Vbi east? te ipsam quaérito,

Te éxpecto; oppido ópportune te obtulisti mi óbuam.

Éra . . So. Quid est? quid trépidas? GE. Ei mi! CA. Quid festinas, mí Geta?

Ánimam recipe. GE. prorsus . . So. Quid istuc 'prorsus' ergost? GE. périmus.

Áctumst. So. Eloquere, óbsecro te, quíd 325 fit? GE. Iam . . So. Quid 'iám,' Geta?

GE. Aéschinus . . So. Quid is érgo? GE. alienus ést ab nostra fámilia. So. Hem,

Périi. qua re? GE. Amáre ocepit áliam. So. Vae miseraé mihi!

GE. Néque id occulte fért, a lenone ípsus eripuít palam.

So. Sátine hoc certumst? GE. Cértum. hisce oculis égomet uidi, Sóstrata. So. Ah,

Me miseram! quid iam crédas? aut quoi crédas? 330 nostrumne Aéschinum,

Nostram uitam omnium, in quo nostrae spēs  
opesque omnes sitae

Erant? quī sine hac iurabat se unum nūquam  
uicturū diem?

Qui se in sui gremiō positurum pūerum dicebat  
patris,

Ita obsecraturum, ut liceret hanc sibi uxorem  
ducere?

335 GE. Era, lacrimas mitte ac potius quod ad hanc rem  
opus est porro prospice:

Patiāmurne an narrēmus quoipiam? CA. Aū  
au, mi homo, sanū es?

An hoc prōferendum tibi uidetur usquam? GE.  
Mi quidem nōn placet.

Iam primum illum alieno animo a nobis ēsse res  
ipsa indicat.

Nunc si hoc palam profērimus, ille infitias ibit,  
sāt scio:

340 . Tua fama et gnatae uita in dubium ueniet. tum  
si maxime

Fateatur, quom amet aliam, non est utile hanc  
illī dari.

Quaprop̄pter quoquo pacto tacitost opus. SO.  
Ah, minime gētiū:

Non faciā. GE. Quid ages? SO. Prōferam.  
CA. Hem, mea Sōstrata, uide quā rem agas.

SO. Peiōre res locō non potis est ēsse quā in quo  
nūc sitast.

345 . Primum indotatast; tūm praeterea, quae secunda  
ei dōs erat,

Periit: pro uirginē dari nuptum nōn potest.  
hoc relicuomst:

Si infitias ibit, tēstis mecum est ānulus quem  
amiserat.

Postremo quando ego cōscia mihi sum ā me  
culpam esse hanc procul

Neque pretium neque rem ullam intercessisse illa  
aut me indignam, Geta,

Expēriar. GE. Quid istic? cēdo, ut melius dicis. 350

SO. Tu quantum potest

Abi atque Hégioni cōgnato eius rem enarrato  
omnem ordine;

Nam is nostro Simulō fuit summus et nos coluit  
maxime.

GE. Nam hercle alius nemo respicit nos. SO. Prō-  
pere tu, mea Cānthara,

Curre, obstetricem accēse, ut quom opus sit ne  
in mora nobis siet.

DEMEA SYRVS

SENEX SERVOS

DE. Dispērii! Ctesiphōnem audiui filium III 3  
Vnā fuisse in rāptione cum Aēschino. 356

Id misero restat mihi mali, si illū potest,  
Qui aliquoi reist etiam, eum ad nequitiam ad-  
ducere.

Vbi ego illum quaeram? crēdo abductum in  
gāneum

Aliquō: persuasit ille impurus, sāt scio. 360

Sed ecclūm Syrum ire uideo: iam hinc scibo ubi  
siet.

Atque hercle hic de grege illost: si me sēserit  
Eum quaeritare, nūquam dicet cārnufex.

Non ostendam id me uelle. SY. Omnem rem  
modo seni

Quo pacto<sup>ut</sup> haberet, enarramus ordine: 365

Nil quicquam uidi laétius. DE. Pro Iúppiter,  
Hominis stultitiam! SY. Cónlaudauit filium;  
Mihi, qui id dedissem cónsilium, egit grátias.

DE. Disrúmpor! SY. Argentum ádnúmerauit ilico;  
370 Dedit praeterea in sump̄tum dimidiúm minae;  
Id dístríbutum sáne est ex senténtia. DE. Hem,

Huic mándes, si quid récte curatúm uelis.

SY. Ehem Démea, haud aspéxeram te. quíd agitur?

DE. Quid agátur? uostram néqueo mirarí satis  
375 Ratiónem. SY. Est hercle inépta; ne dicám  
dolo,

Absúrda. piscis céteros purgá, Dromo;  
Gongrum ístum maxumum ín aqua sínito lúdere  
Tantísper: ubi ego rédiero, exossábitur;  
Prius nólo. DE. Haecine flagítia? SY. Mi qui-  
dem nón placent,

380 Et clámo saepe. sálsamenta haec, Stéphanio,  
Fac mácerentur púlchre. DE. Di uostrám fidem,  
Vtrúm studíone id sibi habet an laudí putat

Fore, sí perdiderit gnátum? uae miseró mihi!  
Vidére uideor iám diem illum, quom̄ hinc egens  
385 Profúgiét aliquo militatum. SY. O Démea,

Istíc est sapere, nón quod ante pedés modost  
Vidére, sed etiam illa quae futúra sunt  
Prospicere. DE. Quid? istaec iám penes uos  
psáltríast?

SY. Ellam íntus. DE. Eho, an domíst habiturus? SY.  
Crédo, ut est

390 Deméntia. DE. Haecin fieri! SY. Inepta  
lénitas

Patris ét facilitas práua. DE. Fratris mé qui-  
dem

Pudét pigetque. SY. Nímium inter uos,  
Démea,

(Non quía ades praesens díco hoc) pernium  
ínterest.

Tu, quántus quantu's, níl nisi sapiéntia es,  
Ille sómniū. num síneres uero illúm tuom  
395 Facere haéc? DE. Sinerem illum? aut nón sex  
totis ménsibus

Prius ólfecissem, quám ille quicquam coéperet?

SY. Vigilántiam tuam tú mihi narras? DE. Sic, siet  
395 Modo ut núnc est, quaeso. SY. Vt quisque suom  
uolt ésse, itast.

DE. Quid eúm? uidistin hódie? SY. Tuomne filium? 400

Abigam hunc rus. iam dudum áliquíd ruri agere  
árbitror.

DE. Satín scís ibi esse? SY. Oh, qui égomet produxi.  
DE. Óptumest:

Metuí ne haereret híc. SY. Atque iratum ad-  
modum.

DE. Quid autém? SY. Adortust iúrgio fratrem ápud  
forum

De psáltria istac. DE. Ain uero? SY. Ah, níl 405  
réticuit.

Nam ut númerabatur fórte argentum, intéruenit  
Homo de ínprouiso: coépit clamare 'o Aéschine,  
Haecine flagítia fácere te! haec te admíttre  
Indígna genere nóstro!' DE. Oh, lacrumo  
gaúdío!

SY. 'Non tu hóc argentum pérdis, sed uitám tuam.' 410

DE. Saluós sit! spero, est símilis maiorúm suom.  
SY. Hui.

DE. Syre, praéceptorum plénust istorum ille. SY.  
Phy.

Domi hábuit unde dísceret. DE. Fit sédulo: 415  
Níl praétermitto; cónsuefacio; dénique  
Inspicere tamquam in spéculum in uitas ómnium

Iubeo átque ex aliis sūmere exemplū sibi :

‘Hoc fácito.’ SY. Recte sáne. DE. ‘Hoc fugito.’ Cállide.

DE. ‘Hoc laúdíst.’ SY. Istaec rés est. DE. ‘Hoc uitió datur.’

SY. Probíssume. DE. Porro áutem . . SY. Non hercle ótiumst

Nunc mi aúscultandi. píscis ex senténtia

Nactús sum : ei mihi ne córrumpantur caútiost.

Nam id nobis tam flagítiumst quám illa, Démea,

Non fácere uobis, quae modo dixi ; et quód queo

Consérui ad eundem ístunc praecipió modum :

‘Hoc sálsumst, hoc adústumst, hoc lautúmst parum ;

Illúd recte : iterum síc memento.’ sédulo

Moneó, quae possum pró mea sapiéntia :

Postrémo tamquam in spéculum in patinas, Démea,

Inspícere iubeo et moneo quid facto úsus sit.

430 Inépta haec esse, nós quae facimus, sentio ; Verúm quid facias ? út homost, ita morém geras.

Num quíd uis ? DE. Mentem uobis meliorem dari.

SY. Tu rús hinc ibis ? DE. Récta. SY. Nam quid tu híc agas,

Vbi sí quid bene praecipias, nemo obtémperet ?—

435 DE. Ego uéro hinc abeo, quádo is, quam ob rem huc uéneram,

Rus ábiit : illum cúro unum, ille ad me áttinet : Quando ita uolt frater, de ístoc ipse uiderit.

Sed quís illic est, quem uideo procul ? estne Hégio

Tribúlis noster ? sí satis cerno, is est hérele. uah,

Homo amícus nobis iam índe a puero : o dí 440 boni,

Ne illíus modi iam nobis magna cíuium

Penúriast antíqua uirtute ác fide !

Haud cito máli quíd órtum ex hoc sit públice.

Quam gaúdeo ! ubi etiam húius generis réliquias

Restáre uideo, uíuere etiam núnc lubet.

Oppériar hominem hic, út salutem et cónloquar. 445

HEGIO DEMEA GETA (PAMPHILA)

SENES II SERVOS VIRGO

HE. Pro di ímmortales, fácinus indignúm, Geta, 446 Quod nárras ! GE. Sic est fáctum. HE. Ex illan fámilia

Tam inliberale fácinus esse ortum ! o Aéschine, Pol haúd paternum istúc dedisti ! DE. Vide- 450 licet

De psáltria hac audiuit : id illi núnc dolet

Aliéno, pater eius nílí pendit. ei mihi,

Vtinam híc prope adesset álicubi atque audíret haec !

HE. Nisi fácient quae illos aéquomst, haud sic aúferent.

GE. In té spes omnis, Hégio, nobis sitast :

Te solum habemus, tú es patronus, tú pater :

Illé tibi moriens nós commendauit senex :

Si déseris tu, périimus. HE. Caue díxeris :

Neque faciam neque me satis pie posse arbitror.

460 DE. Adibo. saluere Hégionem plurimum  
Iubeo. HE. Óh, te quaerebam ipsum: salue,  
Démea.

DE. Quid autem? HE. Maior filius tuos Aéschinus,  
Quem fratri adoptandum dedisti, néque boni  
Neque liberalis functus officiumst uiri.

465 DE. Quid istuc est? HE. Nostrum amicum noras Simulum  
Aequalem? DE. Quid ni? HE. Filiam eius uirginem

Vitiáuit. DE. Hem. HE. Mane: non dum audisti,  
Démea,

Quod est grauissimum. DE. An quicquam est  
etiam amplius?

HE. Vero amplius; nam hoc quidem ferundum aliquo  
modost:

470 Persuásit nox amor uinum adulescentia:  
Humánumst. ubi scit factum, ad matrem uirginis

Venit ipse ultro lacrumans orans obsecrans  
Fidem dans, iurans se illam ducturum domum.

Ignotumst, tacitumst, creditumst. uirgo ex eo  
475 Compréssu grauida factast (mensis decumus est):  
Ille bonus uir nobis psaltriam, si dis placet,  
Parauit, quicum uiuat; illam deserit.

DE. Pro certon tu istaec dicis? HE. Mater uirginis  
In mediost, ipsa uirgo, res ipsa, hic Geta

480 Praeterea, ut captus est seruorum, non malus  
Neque iners: alit illas, solus omnem familiam  
Sustentat: hunc abdúce, uinci, quaere rem.

GE. Immo hercle extorque, nisi ita factumst, Démea.

Postrémo non negabit: coram ipsum cedo.

DE. Pudét: nec quid agam néque quid huic respón- 485  
deam

Sció. (PA.) Miseram me, differor doloribus!  
Iunó Lucina, fér opem! serua me óbsecro! HE.  
Hem,

Num nam illa quaeso párturit? GE. Certe,  
Hégio. HE. Em,

Illaéc fidem nunc uóstram inplorat, Démea:  
Quod uós ius cogit, id uoluntate impetret. 490  
Haec primum ut fiant deós quaeso, ut uobis  
deceat.

Sin aliter animus uóster est, ego, Démea,  
Summá ui defendam hanc atque illum mórtuom.  
Cognátus mihi erat; una a pueris páruolis  
Sumus éducti; una sémper militiae ét domi 495  
Fuimús; paupertatem una pertulimús grauem.  
Quaprópter nitar, faciam, experiar, dénique  
Animám relinquam pótius quam illas déseram.  
Quid mihi respondes? DE. Frátre conueniam,  
Hégio.

HE. Sed, Démea, hoc tu fácito cum animo cógites: 500  
Quam uós facillume ágitis, quam estis máxime  
Poténtes dites fórtunati nóbiles,

Tam máxime uos aequo animo aequa nóscere  
Opórtet, si uos uóltis perhiberí probos.

DE. Redito: fient quae fieri aequomst ómnia. 505

HE. Decét te facere. Géta, duc me intro ad Sóstratam.—

DE. Non me indicente haec fiunt: utinam hic sit  
modo

Defunctum! uerum nimia illaec licéntia

Profécito euadet in aliquod magnum malum.

Ibo ac requiram frátre, ut in eum haec éuomam. 510



## HEGIO

## SENEA

III 5

Bono ánimo fac sis, Sóstrata, et istam quód potes  
 Fac cónsolere. ego Micionem, si ápuđ forumst,  
 Conuéniam atque ut res géstast narrabo órdine :  
 Si est, <sup>is</sup> facturus út sit officiúm suom,  
 515 Faciát ; sin aliter de hác re est eius senténtia,  
 Respóndeat mi, ut quíd agam quam primúm  
 sciam.

## ACTVS IV

CTESIPHO SYRVS

ADVLESCENS SERVOS

Ct. Aín patrem hinc abísse rus? SY. Iam dúdum. IV 1

Ct. Dic sodés. SY. Apud uillamst :

Núnc quom maxume óperis aliquid fácere cređo.

Ct. Vtinám quidem !

Quod cúm salute eius fiat, ita se defetigarít  
 uelim,

Vt trídúo hoc perpétuo prorsum e lécto nequeat 520  
 súrgere.

Sy. Ita fiat, et istoc sí quid potis est réctius. Ct.

Ita ; nam hunc diem

Miseré nimis cupio, ut coépi, perpetuom in  
 laetitia dégere.

Ét illud rus nulla ália causa tám male odi, nisi  
 quia propest :

Quód si abesset lóngius,

Príus nox oppressisset illi eum, quam húc reuorti 525  
 pósset iterum.

Núnc ubi me illic nón uidebit, iam húc  
 recurret, sát scio :

Rogitábit me, ubi fúerim : 'ego hoc te tóto non  
 uidí die.'

Quid dicam? SY. Nilne in méntemst? CT.  
Numquam quicquam. SY. Tanto néquior.  
Cliéns amicus hóspes nemost uóbis? CT. Sunt:  
quid póstea?

SY. Hisce ópera ut data sit? CT. Quae non data  
sit? nón potest fieri. SY. Potest.

CT. Intérdius; sed si híc pernocto, caúsa quid  
dicám, Syre?

SY. Vah, quám uellem etiam nóctu amicis óperam  
mos essét dari!

Quin tu ótiosus ésto: ego illius sénsum pulchre  
cálleo.

Quom férui maxumé, tam placidum quási ouem  
reddo. CT. Quó modo?

535 SY. Laudári te lubénter audít: fácio te apud illúm  
deum:

Virtútes narro. CT. Meás? SY. Tuas: homini  
ílico lacrumaé cadunt

Quasi púero gaudio. ém tibi autem! CT. Quid  
nam est? SY. Lupus in fábulá.

CT. Pater ést? SY. Is ipsust. CT. Syre, quid  
agimus? SY. Fúge modo intro, ego  
uidero.

CT. Si quid rogabit, núsquam tu me: audístin? SY.  
Potine ut désinas?

DEMEA CTESIPHO SYRVS

SENEX ADVLESCENS SERVVS

IV 2 DE. Né ego homo sum inféliz: fratrem núsquam  
inuenio géntium;

541 Praeterea autem, dum illum quaero, a uílla mer-  
cennárium

Vídi: is filiúm negat esse rúri. nec quidagám scio.

CT. Syre. SY. Quid est? CT. Men quaérit?

SY. Verum. CT. Péríi. SY. Quin tu  
animó bono es.

DE. Quid hoc, malum, infelicitatis? néqueo satis de-  
cérnere;

Nisi me credo huic ésse natum reí, ferundis 545  
miseriis.

Prímus sentió mala nostra, prímus rescisco  
ómnia;

Prímus porro obnúntio; aegre sólus, si quid fit,  
fero.

SY. Rídeo hunc: primum aít se scire: is sólus  
nescit ómnia.

DE. Nunc redeo: si fórté frater rédierit uisó. CT.  
Syre,

Óbsecro, uide ne ille huc prorsus se ínruat. SY. 550  
Etiám taces?

Égo cauebo. CT. Núnquam hercle hodie ego  
ístuc committám tibi;

Nám me iam in cellam áliquam cum illa cón-  
cludam: id tutíssimumst.

SY. Áge, tamen ego hunc ámouebo.—DE. Séd eecum  
sceleratúm Syrum.

SY. Nón hercle híc qui uólt durare quísqum, si sic  
fit, potest.

Scíre equidem uoló, quod mihi sint dómini: 555  
quae haec est miseria!

DE. Quid ille gannit? quid uólt? quid aís, bóne  
uir? est fratér domi?

SY. Quid, malum, 'bone uír' mihi narras? équidem  
períi. DE. Quid tibist?

SY. Rógitas? Ctesiphó me pugnis miserum et istam  
psáltriam

- Úsque occidit. DE. Hém, quid narras? SY.  
 Ém, uide ut discidit labrum.
- 560 DE. Quam ób rem? SY. Me impulsóre hanc  
 emptam esse ait. DE. Non tu eum rus  
 hinc modo  
 Próduxe aibas? SY. Fáctum; uerum uénit  
 post insániens:  
 Níl pepercit. nón puduisse uerberare hominém  
 senem!
- Quem égo modo puerúm tantillum in mánibus  
 gestaui meis.
- DE. Laúdo: Ctesiphó, patrissas: ábi, uirum te  
 iúdico.
- 565 SY. Laúdas? ne ille cóntinebit pósthac, si sapiét,  
 manus.
- DE. Fórtiter. SY. Perquám, quia miseram múlierem  
 et me séruolum,  
 Quí referire nón audebam, uicit: hui, perfórtiter.
- DE. Nón potuit meliús. idem quod ego séntit te  
 esse huic rei caput.
- Séd estne frater íntus? SY. Non est. DE. Vbi  
 illum inueniam cógito.
- 570 SY. Scío ubi sit, uerum hódie numquam mónstrabo.  
 DE. Hém, quid ais? SY. Ita.
- DE. Dímminuetur tibi quidem iam cérebrum. SY. At  
 nomen néscio  
 Íllius hominis, séd locum noui úbi sit. DE. Dic  
 ergó locum.
- SY. Nóstin porticum ápod macellum hac deórsum?  
 DE. Quid ni nóuerim?
- SY. Praéterito hac récta platea súrsus: ubi eo  
 uéneris,
- 575 Clíuos deorsum uórsus est: hac [te] praécipitato.  
 póstea

- Est ad hanc manúm sacellum: ibi ángiportum  
 própter est.
- DE. Quód nam? SY. Illi ubi etiám caprificus magna  
 est. DE. Noui. SY. Hac pérbito.
- DE. Id quidem ángiportum non est péruium. SY.  
 Verum hércle. uah,  
 Cénsen hominem me ésse? erraui: in pórticum  
 rursúm redi:
- Sáne hac multo própius ibis ét minor est errátio. 580  
 Scín Cratini huius dítis aedis? DE. Scío. SY.  
 Vbi eas praetérieris,  
 Ad sinistram hac récta platea; ubi ad Dianae  
 uéneris,  
 Íto ad dextram. prius quam ad portam uénias,  
 apud ipsúm lacum  
 Est pistrilla et éxaduorsum fábrica: ibist. DE.  
 Quid ibi facit?
- SY. Léctulos in sóle ilignis pédibus faciundós dedit. 585  
 DE. Vbi potetis uós: bene sane. séd cesso ad eum  
 pérbitere?—
- SY. Í sane: ego te exércebo hodie, ut dignus es,  
 silicérnium.
- Aéschinus odióse cessat: prándium corrúmpitur;  
 Ctésipho autem in amórest totus. égo iam  
 prospiciám mihi:  
 Nám iam adibo atque ún timeré, quicquid, quód 590  
 quidem erit bellíssimum,  
 Cár pam et cyathos sórbilans paulátim hunc pro-  
 ducám diem.

## MICIO HEGIO

SENES II

IV 3 MI. Ego in hac re nil repéro, quam ob rem laúder  
tanto opere, Hégio :

Meum officium facio: quód peccatum a nóbis  
ortumst córrigo.

Nisi sí me in illo crédidisti esse hóminum numero,  
qui ita putant,

595 Sibi fieri iniuriam últro, si quam fécere ipsi ex-  
póstules,

Et últro accusant. íd quia non est á me factum,  
agis grátias?

HE. Ah, mínum: numquam te áliter atque es *esse*  
animum induxí meum.

Sed quaéro ut una mécum ad matrem uirginis  
eas, Micio,

Atque istaec eadem quaé mihi dixti túte dicas  
múlieri:

600 Suspicionem hanc própter fratrem eius ésse et  
illam psáltriam

\* \* \* \* \*

[MI. Si ita aequom censes aut si ita opus est facto,  
eamus. HE. Bene facis:] *hanc. 400*

Nam et illi ita animum iám releuabis, quaé dolore  
ac míseria

Tabéscit, et tuom officium fueris fúctus. sed si  
aliter putas,

Egomét narrabo quaé mihi dixti. MI. Immo  
ego ibo. HE. Béne facis:

605 Omnés, quibus res sunt mínus secundae, mágis  
sunt nescio quó modo

Suspiciosi: ad cóntumeliam ómnia accipiunt  
magis:

Proptér suam inpoténtiam se sémper credunt  
lúdiar.

Quaprópter te ipsum púrgare ipsi córam plac- *ad*  
bilius est.

MI. Et récte et uerum dícis. HE. Sequere me érgo  
hac intro. MI. Máxume.

## AESCHINVS

ADVLESCENS

Discrúciór animi:

IV 4

Hocíne de inprouisó mali mihi óbici tántum,  
Vt neque quid mé faciam néc quid agam certúm  
sit!

620 *inf.*

Mémbra metu débilia súnť; animus timóre  
Óbstipuit; pectore consistere nil cónsili quit.  
Vah, quó modo hac me expédiam turba? tánta  
nunc

Suspício de me incidit; *in p. 22.*

615

Néque ea inmerito: Sóstrata

Crédit mihi me psáltriam hanc *long. 100* emísse; id anus  
mi indícium fecit.

Nám ut hinc forte ad óbstetricem erat míssa, ubi  
eam uidi, ílico

Accédo, rogito, Pámphila quid agát, iam partus  
ádsiet,

*in p. 100* Eon óbstetricem accérsat. illa exclámat 'abi, 620  
abi: iam, Aéschine,

Satis diú dedisti uérba: sat adhuc túa nos frus-  
tratást fides.'

"Hem, quíd istuc obsecro" inquam "est?"  
'ualeas, hábeas illam quaé placet.'

- 617 Sensi ilico id illas súspicari, séd me reprehendí  
tamen,  
Ne quíd de fratre gárrulae illi dicerem ac fierét  
palam.
- 625 Núnc quid faciam? dícam fratris ésse hanc?  
quod minumést opus  
Vsq̃uam ecerri. ac mító: fieri pótis est ut ne  
qua éxeat:  
Id ipsum metuo ut crédant. tot concúrrunt  
ueri similia:  
Égomet rapui ipse; égomet solui argéntum; ad  
me abductást domum.  
Haéc adeo mea cúlpa fateor fieri. non me hanc  
rém patri,  
630 Vt ut erat gesta, indicasse! exórassem ut eam  
dúcerem.  
Céssatum usque adhúc est: nunc porro, Aéschine,  
expergiscere!  
Núnc hoc primumst: ad illas ibo, ut púrgem me.  
accedam ad fores.  
Périi: horresco sémper, ubi pultáre hasce occipió  
miser.  
Heús heus: Aeschínus ego sum. aperíte áliquis  
actutum óstium.  
635 Pródit nescio quís: concedam huc.

MICIO AESCHINVS

SENEX ADVLESCENS

IV 5

MI. Ita uti dixi, Sóstrata,  
Fácite; ego Aeschínúm conueniam, ut quó modo  
acta haec sint sciat.

- Séd quis ostium hóc pultauit? AE. Páter hercle  
est: perii. MI. Aéschine,  
AE. Quid huic híc negotist? MI. túne has pepulistí  
fores?  
Tacet. quór non ludo hunc áliquantisper?  
mélius est,  
Quandóquidem hoc numquam mi ipse uoluit 640  
dicere.  
Nil míhi respondes? AE. Nón equidem istas,  
quód sciam.  
MI. Ita? nám mirabar, quíd hic negoti essét tibi.  
Erúbuit: salua rés est. AE. Dic sodés, pater,  
Tibi uéro quid istic ést rei? MI. Nil mí quidem.  
Amicus quidam me á foro abduxít modo 645  
Huc áducatum sibi. AE. Quid? MI. Ego  
dicám tibi:  
Habitánt hic quaedam múlieres paupérculae;  
Vt opínor eas non nósse te, et certó scio;  
Neque ením diu huc migráruunt. AE. Quid tum  
póstea?  
MI. Virgo ést cum matre. AE. Pérge. MI. Haec 650  
uirgo orbást patre;  
Hic méus amicus illi genere est próxumus:  
Huic léges cogunt núbere hanc. AE. Perii!  
MI. Quid est?  
AE. Nil: récte: perge. MI. Is uénit ut secum  
áuehat:  
Nam habitát Miletí. AE. Hem, uirginem ut  
secum áuehat?  
MI. Sic ést. AE. Miletum usque óbsecro? MI. Ita. 655  
AE. Animó malest.  
Quid ipsaé? quid aiunt? MI. Quid illas censes?  
nil enim.  
Comménta mater ést, esse ex alió uiro

Nescio quo puerum nātum, neque eum nōminat ;  
Priorem esse illum, nōn oportere huic dari.

660 AE. Eho, nōne haec iusta tibi uidetur pōscere ?

MI. Non. AE. Óbsecro, non ? an illam hinc abducet,  
pater ?

MI. Quid illam ni abducatur ? AE. Factum a uobis  
dúriter

Inmisericorditerque atque etiam, si est, pater,  
Dicendum magis aperte, inliberaliter.

665 MI. Quam ob rem ? AE. Rogas me ? quid illi tandem  
créditis

Fore animi misero, qui illa consuevit prior ?  
Qui infelix haud scio an illam misere nunc  
amet,

Quom hanc sibi uidebit praesens praesenti eripi,  
Abduci ab oculis ? facinus indignum, pater !

670 MI. Qua ratione istuc ? quis despondit ? quis dedit ?

Quoi quando nupsit ? auctor his rebus quis est ?

Quor duxit alienam ? AE. An sedere oportuit

Domi uirginem tam grandem, dum cognatus huc

Illinc ueniret, expectantem ? haec, mi pater,

675 Te dicere aequom fuit et id defendere.

MI. Ridiculum : aduersumne illum causam dicerem,

Quoi ueneram aduocatus ? sed quid ista, Aeschine,

Nostra ? aut quid nobis cum illis ? abeamus.  
quid est ?

Quid lacrimas ? AE. Pater, obsecro, ausculta.

MI. Aeschine, audiui omnia

680 Et scio ; nam te amo : quo magis quae agis curae  
sunt mihi.

AE. Ita uelim me promerentem ames, dum uiuas, mi  
pater,

Vt me hoc delictum admisisse in me, id mihi  
uehementér dolet

Et me tui pudet. MI. Credo hercle ; nam in-  
genium noui tuum

Liberalis ; sed uereor ne indiligens nimium sis.

In qua ciuitate tandem te arbitrare uiuere ? 685

Virginem uitasti, quam te non ius fuerat tangere.

Iam id peccatum primum magnum, magnum, at  
humanum tamen :

Fecere alii saepe item boni. at postquam id  
euenit, cedo :

Num quid circumspexti ? aut num quid tute  
prospexti tibi,

Quid fieret ? qua fieret ? si te mi ipsum puduit 690  
proloqui,

1 Quae resciscerem ? haec dum dubitas, menses  
2 abierunt decem.

Prodidisti et te et illam miseram et gnatum,  
quod quidem in te fuit.

Quid ? credebas dormienti haec tibi confectiones  
deos ?

Et illam sine tua opera in cubiculum iri de-  
ductum domum ?

Nolim ceterarum rerum te socordem eodem modo. 695

Bono animo es, ducis uxorem. AE. Hem. MI.

Bono animo es, inquam. AE. Pater,

Obsecro, num ludis [nunc] tu me ? MI. Ego te ?  
quam ob rem ? AE. Nescio :

Quia tam misere hoc esse cupio uerum, eo uereor  
magis.

MI. Abi domum ac deos conprecare, ut uxorem ac-  
cersas : abi.

AE. Quid ? iam uxorem ? MI. Iam. AE. Iam ? MI. 700

Iam quantum potest. AE. Di me, pater,  
Omnes oderint, ni magis te quam oculos nunc  
ego amo meos.



MI. Quid? quam illam? AE. Aeque. MI. Pér-  
benigne. AE. Quid? ille ubist Milésius?

MI. Périt: abiit, náuem ascendit. sed quor cessas?

AE. Abi, pater:

705 Tú potius deoscónprecare; nám tibi eos certó scio,  
Quó uir melior multo es quam ego, obtémpera-  
turós magis.

MI. Égo eo intro, ut quae opus súnť parentur: tú fac  
ut dixi, sí sapis. —

AE. Quid hoc ést negoti? hóc ést patrem esse aut hóc  
est filium ésse?

Si fráter aut sodális esset, qui magis morem  
géneret?

Hic nón amandus? hicine non gestándus in  
sinúst? hem.

710 Itaque ádeo magnam mi íncit sua cómmóditate  
cúram,

Ne inprúdens faciam fórte quod nolít: sciens  
cauébo.

Sed céssó ire intro, né morae meis núptiis egomét  
sim?

DEMEA

SENEX

IV 6 DE. Deféssus sum ambuládo: ut, Syre, te cúm tua  
Monstrátione mágnus perdat Iúppiter!

715 Perréptai usque omne óppidum: ad portam,  
ád lacum,

Quo nón? neque illi fábrica [ulla] erat nec frá-  
trem homo

Vidísse se aibat quisquam. nunc ueró domi  
Certum óbsidere est úsque, donec rédierit.

MICIO DEMEA

SENES

II

MI. Ibo, illis dicam núllam esse in nobís moram. IV 7

DE. Sed eccum ípsū. te iam dúdum quaero, Micio. 720

MI. Quid nám? DE. Fero alia flágitia ad te in-  
géntia

Boni illius adulescéntis. MI. Ecce autém! DE.  
Noua,

Capítalia. MI. Ohe iam! DE. Nécis qui uir  
sít. MI. Scio.

DE. O stúlťe, tu de psáltria me sómnias

Agere: hóc peccatum in uirginemst ciuém. MI. 725  
Scio.

DE. Oho, scís et patere? MI. Quid ní patiar? DE.  
Dic mihi,

Non clámas? non insánis? MI. Non: malím  
quidem.

DE. Puer nátust. MI. Di bene uórtant! DE. Virgo  
níl habet.

MI. Audíui. DE. Et ducenda índotata. MI.  
Scílicet.

DE. Quid núnc futurumst? MI. Íd enim quod res 730  
ípsa fert:

Illínc huc transferétur uirgo. DE. O Iúppiter,  
ístocine pacto opórtet? MI. Quid faciam  
ámplius?

DE. Quid fácias? si non ípsa re tibi istúc dolet,  
Simuláre certe est hóminis. MI. Quin iam uír-  
ginem

Despóndi; res compósitast; fiunt núptiae; 735  
Dempsí metum omnem: haec mágis sunt hominis.

DE. Céterum

Placét tibi factum, Micio? MI. Non, si queam Mutáre. nunc quom nón queo, animo aequo fero.

X Ita uítast hominum, quási quom ludas tésseris:  
Si illúd quod maxume ópus est iactu nón cadit,

DE. Illúd quod cecidit fórte, id arte ut córrigas.  
DE. Corrèctor! nempe tua arte uigintí minae  
Pro psáltria periére: quae quantúm potest  
Aliquo ábiciundast, si non pretio, grátiis.

745 MI. Neque ést, neque illam sáne studeo uéndere.

DE. Quid igitur faciès? MI. Dómi erit. DE. Pro diuóm fidem,

Meretríx et mater fámilias una ín domo?

MI. Quor nón? DE. Sanum te crédís esse? MI. Equidem árbítror.

DE. Ita mé di ament, ut uideo ego tuam inéptiam,  
750 Factúrum credo, ut hábeas quicum cántites.

MI. Quor nón? DE. Et noua nupta éadem haec discet. MI. Scílicet.

DE. Tu inté eas réstím dúctans saltabis. MI. Probe.

DE. Probe? MI. Et tu nobiscum úna, si opus sit.

DE. Ei mihi!

Non te haéc pudent? MI. Iam uéro omitte, Démea,

755 Tuam istanc iracúndiam, atque ita utí decet Hilarum ac lubentem fác tē gnati in nuptiis. Ego hós conuenio: póst huc redeo. — DE. O Iúppiter,

Hancíne uitam! hoscín móres! hanc deméntiam!

Vxór sine dote uéniet; intus psáltríast;

760 Domus sumpuosa; aduléscens luxu pérditus;

Senéx delirans. ipsa si cupíat Salus, Seruáre prorsus nón potest hanc fámiliam.

SYRVS DEMEA

SERVOS SENEX

Sy. Edepól, Syrisce, té curasti mólliter V 1  
Lautéque munus áministrastí tuom:

Abi. séd postquam intus sum ómnium rerum 765  
satur,

Prodeámbulare huc lúbitumst. DE. Illud síis -  
uide:

Exémplum disciplínae! SY. Ecce autem hic  
adest

Senex nóster. quid fit? quid tu es tristis? DE.  
Óh scelus!

Sy. Ohe iám! tu uerba fúndis hic sapiéntia!

DE. Tu sí meus esses. . . SY. Dís quidem esses, Dé- 770  
mea,

Ac tuám rem constabilísses. DE. Exemplo ómni-  
bus

Curárem ut esses. SY. Quam ób rem? quid  
fecí? DE. Rogas?

In ipsa turba atque ín peccato máxumo,

Quod uix sedatum sátis est, potastí, scelus,

Quasi ré bene gesta. SY. Sáne nollem huc éxi- 775  
tum.

DROMO SYRVS DEMEA

PVER SERVOS SENEX

X DR. Heus Síre, rogat te Ctésípho ut redeás. SY. V 2  
Abi. —

DE. Quid Ctésíphonem hic nárrat? SY. Nil. DE.  
Eho, cárnufex,

Est Ctésipho intus? SY. Nón est. DE. Quor hic nóminat?

SY. Est álius quidam, párasitaster paúlulus:

780 Nostín? DE. Iam scibo. SY. Quid agís? quo abís? DE. Mitte me.

SY. Noli inquam. DE. Non manum ábstines, mastígia?

An tibi iam mauis cérebrum dispergam hic? SY. Abit. —

Edepól commissatórem haud sane cómmodum,

785 Praesértim Ctesiphóni! quid ego núnc agam?

Nisi, dum haéc silesunt túrbæ, interea in ángulum

Aliquo ábeam atque edormíscam hoc uilli: sic agam.

# MICIO DEMEA

## SENES II

V 3 MI. Paráta a nobis súnt, ita ut dixi, Sóstrata:  
Vbi uís . . quis nam a me pépulit tam grauitér fores?

DE. Ei mihi, quid faciam? quid agam? quid clamem aut querar?

790 O caélum, o terra, o mária Neptuni! MI. Ém tibi:

Resciuit omnem rem: id nunc clamat scilicet. Parátæ lites: succurrendumst. DE. Éccum adest Commúnis corruptéla nostrum liberum.

MI. Tandém reprime iracúndiam atque ad té redi.

795 DE. Représsi, redii, mító maledicta ómnia: Rem ipsám putemus. dictum hoc inter nós fuit (Ex te ádeo est ortum), né tu curarés meum

Neue égo tuom? respónde. MI. Factumst, nón nego.

DE. Quor núnc apud te pótat? quor recipís meum? Quor émís amicam, Micio? num quí minus? 800 Mihi idém ius aequomst ésse quod mecúmst tibi?

Quando égo tuom non cúro, né curá meum.

MI. Non aequom dicis. DE. Nón? MI. Nam netus uerbum hóc quidemst,

Commúnia esse amicorum inter se ómnia.

DE. Facéte! nunc demum istaec nata orátioست. 805

MI. Auscúta paucis, nísi molestumst, Démea.

Princípio, si id te mórdet, sumptum filii

Quem faciunt, quaeso hoc fácto tecum cógites:

Tu illós duo olim pró re tollebas tua, 810

Quod sátis putabas túa bona ambobús fore,

Et mé tum uxorem crédidisti scilicet

Ductúrum. eandem illam rátionem antiquam óbtine:

Consérua, quaere, páree, fac quam plúrimum

Illís relinuas: glóriam tu istam óbtine. ✓

Mea, quæ praeter spem euénere, utantúr sine. 815

De súmma nil decédet: quod hinc accésserit,

Id dé lucro putáto esse omne. haec sí uoles

In ánimo uere cógitare, Démea,

Et mi ét tibi et illis démpseris molestiam.

DE. Mító rem: consuetúdinem amborúm . . MI. 820

Mane:

Scio: istuc ibam. multa in homine, Démea,

Signa insunt, ex quibus cóniectura fácte fit,

Duo quóm idem faciunt, saepe ut possis dicere

'Hoc lícet inpune fácere huic, illi nón licet,' 825

Non quó dissimilis res sit, sed quo is quí facit.

Quae ego inesse in illis uideo, ut confidám fore

Ita ut uolumus. uideo eos sapere, intellegere,  
in loco

Vereri, inter se amare: sciris liberum  
Ingenium atque animum: quò uis illos tú die  
830 Redducas. at enim metuas, ne ab re sint tamen  
Omissiores paulo. o noster Demea,  
Ad omnia alia aetate sapimus rectius;  
Solum unum hoc uitium adfert senectus homini-  
bus:

835 Adtentiores sumus ad rem omnes, quam sat est:  
Quod illós sat aetas acuet. DE. Ne nimium  
modo

Bonae tuae istae nós rationes, Micio,  
Et tuos iste animus aequos subuertat. MI.

Tace:

Non fiet. mitte iam istaec; da te hodie mihi:  
Exporge frontem. DE. Scilicet ita tempus fert:  
840 Faciundumst. ceterum ego rus cras cum filio  
Cum primo luci ibo hinc. MI. De nocte censeo:  
Hodie modo hilarum fac te. DE. Et istam psal-  
triam

Vna illuc mecum hinc abstraham. MI. Pugna-  
ueris:

Eo pacto prorsum illi adligaris filium.

845 Modo facito ut illam serues. DE. Ego istuc  
uideo.

Atque ibi fauillae plena, fumi ac pollinis  
Coquendo sit faxo et molendo; praeter haec

Meridie ipso faciam ut stipulam colligat:  
Tam excóctam reddam atque atram quam car-  
bóst. MI. Placet:

850 Nunc mihi uidere sapere. atque equidem filium  
Tum etiam si nolit cogam ut cum illa una  
cubet.

DE. Derides? fortunatu's, qui isto animo sis.

Ego sentio. . . MI. Ah, pergisne? DE. Iam iam  
desino.

MI. I ergo intro, et quoi rei est, ei rei hunc sumamus  
diem.

# ACTVS V

DEMEA

SENEX

V 4 Númquam ita quisquam béne subducta rátione  
ad uitám fuit,  
856 Quín res aetas úsus semper áliquíd adportét  
nouí,  
Áliquíd moneat: út illa quae te scísse credas  
néscias,  
Ét quae tibi putáris prima, in éxperiundo ut ré-  
pudies.  
Quód nunc mi euenít; nam ego uitam dúram,  
quam uixi úsque adhuc,  
860 Própe iam excurso spátio omitto. id quam ób-  
rem? re ipsa répperi  
Fácilitate níl esse homini mélius neque cle-  
méntia.  
Íd esse uerum ex me átque ex fratre quouís fa-  
cilest nóscere.  
Ílle suam egít sémper uitam in ótio, in con-  
uúuiis,  
Clémens, placidus, núllo laedere ós, adridere óm-  
nibus;

V. 4 11—27

P. TERENTI ADELPHOE

53

Síbi uixit, síbi súmptum fecit: ómnes bene 865  
dicúnt, amant.

Égo ille agrestis, saeuos, tristis, párcus, truculen-  
tús, tenax

Dúxi uxorem: quam íbi miseriam uídi! nati  
fílii:

Ália cura. heia autem, dum studeo illis ut quam  
plúrimum

Fácerem, contriui in quaerundo uitam atque  
aetatém meam:

Núnc exacta aetáte hoc fructi pró labore ab eís 870  
fero,

Ódium; ille alter síne labore pátria potitur cóm-  
moda.

Íllum amant, me fugítant; illi crédunt consilia  
ómnia,

Íllum diligúnt, apud illum súnt ambo, ego desér-  
tus sum;

Íllum ut uiuat óptant, meam autem mórtem ex-  
pectant scilicet.

Íta eos meo labóre eductos máxumo hic fecít 875  
suos

Paúlo sumptu: miseriam omnem ego cápio, hic  
potitur gáudia.

Áge age nunciam éxperiamur cóntra, ecquid ego  
póssiem

Blánde dicere aut benigne fácere, quando hoc  
próuocat.

Égo quoque a meis me amari et mágni fieri  
póstulo:

Si íd fit dando atque óbsequendo, nón posteriorés 880  
feram.

Íderit: id mea mínime re fert, quí sum natu  
máxumus.

SYRVS DEMEA

SERVOS SENEX

V 5 SY. Heus Démea, orat fráter ne abeas lóngius.

DE. Quis homo? ó Syre noster, sálue: quid fit? quid agitur?

SY. Recte. DE. Óptumest. iam núnc haec tria primum áddidi

885 Praetér naturam: 'o nóster, quid fit? quid agitur?'

Seruom haúd inliberálem praebes te, ét tibi

Lubéns bene faxim. SY. Grátiam habeo. DE.

Atquí, Syre,

Hoc uérumst et ipsa re éxperiére própédíem.

GETA DEMEA

SERVOS SENEX

V 6 GE. Era, ego húc ad hos prouíso, quam mox uirginem

890 Accérsant. sed eccum Démeam. saluós sies.

DE. O qui uocare? GE. Géta. DE. Geta, hominem máxumi

Preti te esse hodie iúdicaui animó meo;

Nam is míhi profectost séruos spectatús satis,

Quoi dóminus curaest, ita uti tibi sensi, Geta,

895 Et tibi ob eam rem, sí quid usús uénerit,

Lubéns bene faxim. méditór esse adfábilis,

Et béne procedit. GE. Bónus es, quom haec existumas.

DE. Paulátim plebem prímulum fació meam.

AESCHINVS DEMEA SYRVS GETA

ADVLESCENS SENEX SERVI II

AE. Occidunt me quidem, dúm nimis sanctas núptias V 7  
Student fácere: in adparándo consumúnt diem. 900DE. Quid ágitur, Aeschine? AE. Éhem, pater mi,  
tu híc eras?DE. Tuos hércle uero et ánimo et naturá pater,  
Qui té amat plús quam hosce óculos. sed quor  
nón domumVxórem accersis? AE. Cúpio; uerum hoc míhi  
moraest,

Tibícina et hymenaéum qui cantént. DE. Eho, 905

Vin tu huíc seni auscultáre? AE. Quid? DE.

Missa haéc face,

Hymenaéum turbas lámpadas tibícinas,

Atque hánc in horto máceriam iube díruí

Quantúm potest: hac tránsfer; unam fác domum;

Tradúce et matrem et fámiliam omnem ad nós. 910

AE. Placet,

Patér lepidissume. DE. Eúge, iam lepidús uocor.

Fratri aédes fient péruiæ, turbám domum

Addúcet, sumptu amittet multa: quid mea?

Ego lépidus in eo grátiam. iube núnciam

Dinúmeret ille Bábylo uigintí minas. 915

Syre, céssas ire ac fácere? SY. Quid ego? DE.

Dírué.

Tu illás abi et tradúce. GE. Di tibi, Démea,

Bene fáciant, quom te uideo nostrae fámiliae

Tam ex ánimo factum uélle. DE. Dignos árbi-  
tror.—Quid tú ais? AE. Sic opínor. DE. Multo 920  
réctiust

Quam illam puerperam huc nunc duci per uiam  
Aegrótam. AE. Nil enim uidí melius, mí pater.  
DE. Sic sóleo. sed eecum Micio egreditúr foras.

MICIO	DEMEA	AESCHINVS
SENE	II	ADVLESCENS

- V<sup>8</sup> MI. Iubet fráter? ubi is est? tún iubes hoc, Démea?  
 925 DE. Ego uéro iubeo et hác re et aliis ómnibus  
 Quam máxume unam fácere nos hanc fámiliam,  
 Colere ádiuuare adiungere. AE. Ita quaesó,  
 pater.  
 MI. Haud áliter censeo. DE. Immo hercle ita nobís  
 decet.  
 Primum huius uxorist máter. MI. Est. quid  
 póstea?  
 930 DE. Proba ét modesta. MI. Ita áiunt. DE. Natu  
 grándior.  
 MI. Scio. DE. Párrere iam diu haéc per annos nón  
 potest;  
 Nec qui eám respiciat quísqum est: solast. MI.  
 Quam híc rem agit?  
 DE. Hanc te aéquomst ducere, ét te operam ut fiát  
 dare.  
 MI. Me dúcere autem? DE. Té. MI. Me? DE. Te  
 inquam. MI. Inéptis. DE. Si tu síis homo,  
 935 Híc fáciat. AE. Mí patér! MI. Quid tu autem  
 huic, ásine, auscultas? DE. Níl agís:  
 Fieri áliter non potést. MI. Deliras. AE. Síne  
 te exorem, mí pater.  
 MI. Insánis: aufer. DE. Áge, da ueniam filio. MI.  
 Sátin sánus es?

- Ego nóuos maritus áнно demum quínto et sexa-  
 génsumo  
 Fiam átque anum decrépitam ducam? idne éstis  
 auctorés mihi?  
 AE. Fac: prómisi ego illis. MI. Prómisti autem? dé 940  
 te largitór, puer.  
 DE. Age, quíd si quid te máius oret? MI. Quási non  
 hoc sit máximum.  
 DE. Da uéniam. AE. Ne grauére. DE. Fac, pro-  
 mítte. MI. Non omíttitis?  
 AE. Non, nísi te exorem. MI. Vís est haéc quidem.  
 DE. Áge prolixé, Micio.  
 MI. Etsi hóc mihi prauom inéptum absurdum atque  
 álienum a uítá mea  
 Vidétur: si uos tánto opere istuc uóltis, fiat. 945  
 AE. Béne facis.  
 DE. Meritó te amo. uerúm. . . MI. Quid? DE.  
 Ego dicam, hóc quom confit quód uolo.  
 MI. Quid núnc quod restat? DE. Hégio est híc hís  
 cognatus próxumus,  
 Adfínis nobis, paúper: bene nos áliquid facere  
 illi decet.  
 MI. Quid fácere? DE. Agellist híc sub urbe paúlum  
 quod locitás foras:  
 Huic démus qui fruátur. MI. Paulum id 950  
 autemst? DE. Si multúmst, tamen  
 Faciúndumst: pro patre huic est, bonus est,  
 nóster est, recté datur.  
 Postrémo nunc meum illud uerbum fácio, quod  
 tu, Micio,  
 Bene ét sapienter dixi dudum: 'uítium com-  
 mune ómniumst,  
 Quod nímius ad rem in senécta attenti súmus':  
 hanc maculam nós decet



- 955 Ecfúgere. et dictumst uére et re ipsa fieri oportet. AE. Mí pater!
- MI. Quid istic? dabitur quándouidem hic uolt. AE. Gaúdeo. DE. — — —
- nunc tu mi és germanus páriter animo et córpore.
- Suó sibi gladio hunc iúgulo.

SYRVS	DEMEA	MICIO	AESCHINVS
SERVOS	SENES	II	ADVLESCENS

- V 9 SY. Factumst quód iussisti, Demea.
- DE. Frúgi homo's. ergo edepol hodie meá quidem senténtia
- 960 Iúdico Syrum fieri esse aequom liberum. MI. Istunc liberum?
- Quód nam ob factum? DE. Múlta. SY. O noster Demea, edepol uir bonu's!
- Égo istos uobis úsque a pueris cúraui ambos sédulo:
- Dócui, monui, béne praecepi sémper quae potui ómnia.
- DE. Rés apparet. ét quidem porro haec, óbsonare cúm fide,
- 965 Scórtum adducere, ádparare dé die conuuium: Nón mediocris hóminis haec sunt ófficia. SY. O lepidúm caput!
- DE. Póstremo hodie in psáltria ista emúnda hic adiutór fuit,
- Hic curauit: pródesse aequomst: álii meliorés erunt.
- Dénique hic uolt fieri. MI. Vin tu hoc fieri? AE. Cupio. MI. Si quidem

- Tú uis: Syre, eho accéde huc ad me: liber esto. 970 SY. Béne facis.
- Ómnibus gratiam hábeo, et seorsum tibi prae- terea, Demea.
- DE. Gaúdeo. AE. Et ego. SY. Crédo. utinam hoc perpétuom fiat gaúdium,
- Phrýgiam ut uxorém meam una mécum uideam liberam!
- DE. Óptumam quidem múlierem. SY. Et quidem tuó nepoti huius filio
- Hódie prima mámmam dedit haec. DE. Hércle 975 uero sério,
- Síquidem prima dedit, haud dubiumst quin emitti aequóm siet.
- MI. Ób eam rem? DE. Ob eam. póstrema a me argéntum quantist súmito.
- SY. Dí tibi, Demea, ómnes semper ómnia optata ófferant!
- MI. Síre, processisti hódie pulchre. DE. Síquidem porro, Micio,
- Tú tuom officium fácies, atque huic áliquíd pau- lum praé manu
- Déderis, unde utátur: reddet tibi cito. MI. Istoc uilius.
- AE. Frúgi homost. SY. Reddam hércle, da modo. AE. Áge, pater! MI. Post cónsulam.
- DE. Fáciet. SY. O uir óptume! AE. O patér mi festiuísseme!—
- MI. Quid istuc? quae res tám repente móres mutauit tuos?
- Quód prolubium? quae istaec subitast lárgitas? 985 DE. Dicám tibi:
- Vt id ostenderém, quod te isti fácilem et festiuóm putant,

Id non fieri ex uéra uita néque adeo ex aequo ét bono,

Séd ex adsentando, indulgendo et lárgiendo, Micio.

Núnc adeo si ob eám rem uobis méa uita inuisa, Aéschine, est,

990 Quia non iusta iniústa prorsus ómnia omnino obsequor, <sup>ut</sup>his

Missa facio: ecfúndite, emite, fácite quod uobis lubet.

Séd si id uoltis pótius, quae uos própter adulescéntiam

Mínus uidetis, mágis <sup>iniquis</sup> inpense cúpitis, consulitís parum,

Haéc reprehendere ét corrigere mé ét secundare in loco:

995 Écce me, qui id fáciam uobis. AE. Tibi, pater, permíttimus:

Plús scis quid facto ópus sit. sed de frátre quid fiét? DE. Sino:

Hábeat; in istac finem faciat. MI. Ístuc recte. CANTOR. Plaúdite!

## LIST OF METRES

V. 1-154	iambic Senarius	} Prol. Act I. Sc. 1 and 2.
155-157	trochaic Octonarius	} Act II. Sc. 1.
158	trochaic Quaternarius catal.	
159	iambic Octonarius	
160	trochaic Octonarius	
161	trochaic Septenarius	
162	trochaic Octonarius	
163, 164	trochaic Septenarius	
165	trochaic Octonarius	
166-169	trochaic Septenarius	
170-196	iambic Octonarius	
197-208	trochaic Septenarius	
209	iambic Septenarius	} Act II. Sc. 2.
210-227	iambic Octonarius	
228-253	iambic Senarius	
254-287	iambic Octonarius	} Act II. Sc. 3 and 4.
288	trochaic Septenarius	} Act III. Sc. 1.
289-291	iambic Octonarius	
292, 293	trochaic Septenarius	
294	iambic Octonarius	
295-298	trochaic Septenarius	

299-302	iambic Octonarius	} Act III. Sc. 2.
303, 304	trochaic Septenarius	
305-308	iambic Octonarius	
309	trochaic Septenarius (?)	
310-316	iambic Octonarius	
317	iambic Quaternarius	
318, 319	trochaic Septenarius	
320	iambic Octonarius	
321-329	trochaic Septenarius	
330-354	iambic Octonarius	
355-516	iambic Senarius	} Act III. Sc. 3, 4, 5.
517	trochaic Octonarius	
518	trochaic Septenarius	} Act IV. Sc. 1.
519-522	iambic Octonarius	
523	trochaic Octonarius (?)	
524	trochaic Quaternarius catal. (?)	
525	trochaic Octonarius	
526	trochaic Septenarius	
527-539	iambic Octonarius	
540-591	trochaic Septenarius	} Act IV. Sc. 2.
592-609	iambic Octonarius	
610 <sup>a</sup>	iambic Ternarius catal. (?)	} Act IV. Sc. 3.
610 <sup>b</sup>	iambic Quaternarius with an incomplete iambic Quaternarius	
611, 612(?)	choriambic Trimeters with an iambic Binarius catal. (?)	} Act IV. Sc. 4 and 5.
613	choriambic Trimeter with a trochaic Binarius (?)	
614	iambic Senarius (?)	
615	iambic Quaternarius catal. (?)	
616	trochaic Quaternarius catal. (?)	
617	trochaic Octonarius	
618	trochaic Septenarius	
619-624	iambic Octonarius	
625-637	trochaic Septenarius	
638-678	iambic Senarius	
679-706	trochaic Septenarius	
707-712	iambic Septenarius <sup>2</sup>	

<sup>1</sup> The metre of 332 and 333 is doubtful.<sup>2</sup> 712 in the MSS. is an iambic Octonarius; see App.

713-854	iambic Senarius	} Act IV. Sc. 6-10 (IV. Sc. 6 and 7; V. Sc. 1-3).
855-881	trochaic Septenarius	
882-933	iambic Senarius	
934-955	iambic Octonarius	} Act V. Sc. 1 (V. Sc. 4).
956-997	trochaic Septenarius <sup>1</sup>	
		} Act V. Sc. 2-6 (V. Sc. 5-9).

<sup>1</sup> The metre of 956-958 is uncertain.

## NOTES

**DIDASCALIA.** The *didascaliae* (διδασκαλῖαι) were prefatory notices inserted in the MSS. of Plautine and Terentian comedies by Roman grammarians of the Augustan age. Their purpose was to make known, as a sort of advertisement, the source or origin of each *fabula*, or play, and the time and circumstances of its first appearance.

1. **Adelphoe.** The title, which refers to one or both of the two pairs of brothers, Micio and Demea, Aeschinus and Ctesipho, is taken from the Ἀδελφοί of Menander, from which Terence's play is adapted; a scene from the beginning of the Συναποθνήσκοντες of Diphilos being added (*contaminatio*). The termination -*oe* is archaic, and represents the Greek nominative plural in -οι; cf. Cic. in Verr. 4. 3. 5, *canephoro* = *κανηφόροι*. This form is retained in the *didascalia*. So *Menandru* = *Μενάνδρου*, *infra*.

2. **acta ludis funeralibus**, etc., 'acted at the funeral games given in honour of Lucius Aemilius Paulus'; *funeralibus* occurs only here and in the *didascalia* to the Hecyra. It is the reading of the Codex Bembinus. Other MSS. have *funebribus* and *funeribus*.

3. **L. Aemilio Paulo**: the conqueror of Perseus at Pydna, in 168 B.C., and accordingly surnamed Macedonicus. His death occurred in 160 B.C., and this play was performed, probably for the first time, at his funeral.

**quos**: the Codex Bembinus has *modos*, possibly an error due to the influence of the notice of the musical composer in l. 7.

4. **Quintus Fabius Maximus** and **Publius Cornelius Africanus** were curule aediles when the play was brought out. The official prerogatives of these magistrates included the super-

intendence of public games and the licensing of all theatrical representations connected with them. Fabius was the son of L. Aemilius Paulus, but had entered by adoption into the family of Q. Fabius Maximus Cunctator. Cornelius, who was also the son of Aemilius Paulus, had been adopted by the son of the great Scipio who defeated Hannibal at Zama in 202 B.C. He became known in history as P. Cornelius Scipio Africanus Minor.

5. *egit*: the reading of the Cod. Bamb. wherever else this notice occurs in the *didascaliae*, and for that reason preferred by Dziatzko to *egere*, which all the MSS. have in this place.

L. Ambivius Turpio: the most famous actor and stage-manager at Rome previous to Roscius. His *grex*, or company, brought out all the six comedies of Terence. Cicero says of his acting that it delighted even those who sat in the most distant seats in the theatre (Cat. Mai. 14. 48).

6. L. Hatilius Praenestinus: an actor whose name is coupled with that of Ambivius Turpio in all the *didascaliae* except that of the Hecyra (and Cod. A of Heaut.) He belonged, probably, to a later period than Ambivius, and the association of the two names may have been due to accident or carelessness. The mention of two actors has reference, in Dziatzko's opinion, to two different performances.

7. *modos*, 'music,' lit. 'measures.' The music of all the plays of Terence was composed by Flaccus, a slave of Claudius.

Claudi: sc. *servus*.

8. *tibis Sarranis tota*, 'on Tyrian flutes throughout'; i.e. whenever there was a musical accompaniment the instrument employed was the flute. The flute was double. It consisted of two pipes (hence the plur. *tibis*=*tibiis*), divergent, and uniting in one mouth-piece. The two might be of equal length, *pares*, as in the Andria and Hecyra, and both pitched treble; or they might be of unequal length, *in pares*, one treble, and one playing a second to the treble, as in the Heauton timorumenos and the Phormio. *Sarranus*, later also *Serranus* (*a*, *um*), from *Sarra* (Hebrew *Zor*), old Latin name for Tyre, seems to have been applied to a special kind of *tibiae pares*. With *tota* understand *acta est*.

9. *Graeca*: equivalent to *palliata*, as opposed to *togata*. In the *fabulae palliatae* the scenes and characters were Greek; in the *fabulae togatae* they were Roman, or at all events Italian.

*Menandru*: Greek genitive, formed, on the analogy of

*Ménandros*, -ou, from a nominative *Menandrus*. The Greek form was preferred by the learned composers of the *didascaliae*. Cf. *Apollodorus* = Ἀπολλοδώρου in the *didascaliae* of the Phormio and Hecyra. On the other hand *Diphili* (not *Diphilu*) occurs in Ad. Prol. 6.

10. *facta VI*: i.e. sixth in order of composition. The Cod. Bamb. alone regularly marks the succession of the plays. The other MSS. only three times insert notices of the order, but in so doing correspond with the Bamb. See Teuffel's *History of Roman Lit.* (Warr's translation), § 109. 5.

11. M. Cornelius Cethegus and L. Anicius Gallus were consuls for the year in which the first performance of the *Adelphoe* took place—160 B.C.

PERIOCHA. Summaries of the plots of the different plays are found in the MSS., which in the Cod. Bamb. are called *periochae* (περιοχαί), in the other MSS. *argumenta*. These *periochae* have, each, twelve verses, and are composed in the metre known as the iambic Senarius. They were written by C. Sulpicius Apollinaris who died about 160 of the Christian era, and are not inappropriately prefixed to dramas whose prologues are concerned, not with giving to the audience an outline of the plot, but with matters personal to the poet himself. Apollinaris attempted to revive interest in the language and style of the comic poets, and the *periochae*, both in their prosody and diction, are in evident imitation of the style of Terence. The prosody, however, is loose, and the latinity often not Terentian, sometimes not even classical. Apollinaris was a copyist, but without genius, and his efforts at composition are an illustration of the truth that imitation without genius is futile.

2. *Aeschinum*: that this was the elder son appears from verses 47 and 462 of the play.

4. *duro*: Demea is called *durus* by Micio in 64. He appears as *tristis* in 79, 82, etc., and calls himself so in 866.

5. *famam rei, amorem*: both the asyndeton and form of expression are copied from 263.

6. *amorem*: i.e. the credit of being engaged in an intrigue with the *citharistria*. Aeschinus was not enamoured of the latter, but carried her off on Ctesipho's account, and in that way diverted suspicion from his brother to himself. The *periocha* is not explicit on this point.

7. *fidicinam*: the same as *citharistria* (Periocha, 3 and 12) and *psaltria* in 388 and 405.

8. *pauperculam*: taken from 647.

9. *fidem dederat*: cf. 306 and 332 sq.

10. *Demeā*: the author of the verse is responsible for the quantity of the final syllable. The Latin comic writers themselves never shorten final *a* of the nominative in Greek names of more than two syllables. See on 343.

11. *ueritas*: this should be *uerum* in good Latin.

*ducit*: sc. *uxorem*, often omitted in the comic poets.

12. *potitur*: for the construction with the accusative, and the quantity of the middle syllable, see on 871. For the fact see 996 sq.

**PERSONAE.** *Persona*, the word for a character in a play, was first applied to the actor's mask, which had a resonant mouth-piece through which the voice reached the ears of the audience (*per, sonare*), greatly increased in volume. The lists of *personae* prefixed to the plays are not found in the MSS., but are compiled from the headings to the different scenes. In the text of most MSS. the *personae* are distinguished by the initial letters of their names, but in the Codd. Bembinus and Victorianus (in part) they are indicated by letters of the Greek alphabet. Cf. n. on *cantor*, 997. The order of the names in these lists corresponds to the order in which the characters came upon the stage. In modern dramas the relative importance of the characters determines the arrangement.

The number of principal or speaking actors allowed to appear in any one scene was ordinarily not more than three. This was a venerated tradition inherited from the Greek tragic drama of the time of Sophocles. Cf. Hor. A. P. 192. In the *Adelphoe*, Bacchis the music-girl, and Parmeno the slave, do not speak. Pamphila has something to say, but only behind the scenes.

**PROLOGVS.** Plautus and the Greek comedians made the prologue explain the plot. Terence used it mainly as a weapon, offensive and defensive, against his detractors and unfriendly critics. Among the latter the poet Luscius Lanuvinus or Lauinius (see Dziatzko on Phorm. Prol. 1, Appendix) seems to have been particularly prominent; cf. *maliuolus uetus poëta*, Heaut. 22; *poëta uetus*, etc., Phorm. Prol. 1 sq.; *maliuoli ueteris poëtae*, etc., Andr. Prol. 7.

Except the prologue to the *Trinummus*, the authenticity of which is doubtful, the prologues of Plautus (twelve in number) are spurious. Those of Terence are all genuine. The delivery of the prologue was assigned to a member of the *grex*, probably one of the younger actors; see Heaut. Prol. 1-2.

In 1-14 a word is said in justification of the practice of *contaminatio* (cf. Heaut. Prol. 8 [17]), the technical term for the blending of two or more plots into one. In 15-21 reply is made to the charge that in the composition of his plays Terence availed himself of the assistance of certain persons of noble lineage, who are known to have been members of the Scipionic circle of *litterati* (see however on 15). The charge is not denied, but rather greeted as a distinction and a sign of merit (cf. Heaut. Prol. 9 sq. [18 sq.]). In 22-24 we are told not to look for the argument in the prologue—the earlier dramatists, as has been remarked, were accustomed to give it there—but in the development of the play itself. Finally the audience is petitioned to give strict attention to the piece, and encouragement to the poet.

1. *postquam*, 'since'; cf. 765.

*poëta*: Terence.

*scripturam*: the 'poem' or 'play' itself, as in Hec. Prol. of Ambilius, 5, *ne cum poëta scriptura euanesceret*. In Phorm. Prol. 5, it is the 'style' of the composition, *fabulas tenui . . . oratione et scriptura leui*. Note the alliteration in this verse. The early Latin writers, notably Ennius, Plautus, and Lucretius, were extremely fond of alliteration and assonance. See Munro's *Lucretius*, Introd. to Notes II. p. 311. Cf. n. on 57. See on 299.

2. *iniquis . . . et aduersarios*: Luscius Lanuvinus and his party; see note on Prol., p. 68.

*obseruari*, 'criticised'; the word suggests the lying in wait of an adversary to discover the weak points of his opponent. Donatus explains, *captari*.

3. *rapere in peiorem partem*, 'depreciate,' 'misrepresent'; cf. Eun. 632.

*quam*: i.e. *eam fabulam quam*. See App.

4. *indicio de se ipse erit*, 'he will give evidence about himself,' as in a court of law; cf. Heaut. 384 *fuit indicio oratio*. For the dative of *service* see A. 233. a; H. 390. I and note 2; G. 350; Roby 1158, 1160; Madvig 249. See App.

5. **id factum**: the practice he is about to describe, of amalgamating parts of two plays into one. This was called *contaminatio*, and is defended in the prologues to the *Andria*, *Eunuchus*, and *Heauton timorumenos*. His enemies made it a special ground for criticism. See note on Prol., p. 68.

6. **Synapothnescontes** = *Συναποθνήσκοντες*, 'comrades in death.' The iota is well attested, and given now by all good editors of Greek texts. See Meisterhaus, *Grammatik der attischen Inschriften*, 2nd ed. p. 141; and G. Meyer, *Griech. Gram.* p. 451.

**Diphili**: a poet of the New Attic Comedy, contemporary with Philemon and Menander. He was a native of Sinope, and famous for his humour. The titles of about fifty of his plays, as well as some fragments, are extant. Of the existing comedies of Plautus, the *Rudens* and *Casina* (*Κληροῦμενοι*; see Cas. Prol. 31 sq.) are modelled on plays of Diphilos.

7. **eam**: a monosyllable. See on 10.

**Commorientis**: in predicative apposition with *eam fabulam*. The Latin play and its original are both lost. Of the former a fragment has been preserved by Priscian, vi. p. 280 H. (Vol. II. Keil), *saliam in puteum praecipies*. The latter may have been a burlesque of the "Iphigenia at Tauris" of Euripides, whom the writers of the New Comedy delighted to imitate.

8. **Graeca**: sc. *fabula*, i.e. the *Συναποθνήσκοντες* of Diphilos.

9. **in prima fabula**, 'in the beginning of the play,' though not necessarily in the first scene.

**eum**: a monosyllable. See on 10.

10. **integrum**, 'untouched'; Plautus did not transfer that scene to his play.

**eum**: scan *intēgr(um) ē(um) hic*. The dissyllabic forms of the pronoun *is* may become monosyllabic by synizesis; cf. n. on 7 and 9; Introd. p. lxiv. Those ending in a vowel or *m* may then be elided before a syllable beginning with a vowel, as in the present instance. Cf. n. on 407. See App.

**hic**: the poet himself, as usually in the prologues; cf. 18.

**locum**, 'scene.' See App.

11. **uerbum de uerbo expressum**, 'translated word for word'; the prologue mentions this as creditable to the poet. The expression, however, is not to be too closely pressed. It applies rather to the thought than the words. Similarly Cicero

(Fin. 1. 2. 4) speaks of *fabellas Latinas ad uerbum e Graecis expressas*, and cites among examples the *Medea* of Ennius. But the fragments of this Roman tragedy which have reached us are in accord only in a general way with the Greek original, and Cicero himself says (Acad. post. I. c. 3. 10) *an quia delectat Ennius, Pacuvius, Accius, multi alii qui non uerba sed uim Graecorum expresserunt poetarum?*

**extulit**, 'wrought out'; not quite the same as *transtulit*, which refers to simple translation, as in Andr. Prol. 14. The difference is explained by Donatus, *mire non dixit 'transtulit,' sed 'extulit,' ut ornasse Graeca uideatur Latino stilo*. But *extulit* may have been employed here merely to accommodate the verse and to secure alliteration.

12. **eam**: sc. *fabulam*; cf. Eun. Prol. 32 in *Eunuchum suam*.

13. **furtumne**, etc.: cf. the censure in Eun. Prol. 23 *exclamat furem, non poetam fabulam dedisse*.

**factum**: *esse* is often omitted in early Latin in the passive voice (i.e. with the perf. pass. part., and the gerundive); cf. 193, 225, 250, 337, 359: likewise regularly with the fut. act. part.; cf. 236, 332, 333, 473, 693, 705, 750, 812.

14. **repensum**, 'restored to notice,' 'retrieved'; cf. n. on 13.

**neclegentia**, 'by accident'; the scene in question was simply passed over, unheeded, by Plautus in his translation. (*neclegere*.)

15. **nam**: elliptical and causal. The connection of ideas is: Herewith all objections to the play are disposed of, 'for as to what those ill-natured persons say, etc.,' this, so far from being a reproach to the poet, is even a credit to him. See on 168 (*enim*).

**quod isti**: see on 40.

**isti**: Lucius Lanuvinus, and the rest of the poet's enemies and detractors; for this use of *isti* cf. n. on 43. See on 2.

**homines nobilis**: Scipio Africanus, C. Laelius Sapiens, Furius Philus. (Donatus.) But these persons were mere youths at this time, to whom verse 20 would scarcely be applicable. There is some probability therefore in the suggestion of Santra the grammarian, that not they but others are meant, viz. Q. Fabius Labeo, M. Popillius, both poets and men of consular rank, and C. Sulpicius Gallus, consul in 166



B.C. and celebrated for his learning—*uiri quorum operam et in bello et in otio et in negotio populus est expertus* (Suet. *Vit. Ter.* p. 293 Roth).

16. See App.

**una**: sc. *cum eo*.

18. **eam**: for *id*; attracted into the feminine by *laudem*.

**hic**: see on 10.

**quom illis placet**, 'that he is in favour with those'; an instance of the non-temporal explicative use of *quom*, which in Plautus is equivalent to, and interchangeable with, *quod* or *quia*—a *quom* meaning 'that' in contradistinction to a *quom* meaning 'when.' See Prof. W. G. Hale on the *Cum*-Constructions, Part II. pp. 79-80.

This use of *quom* corresponds with the substantive use of the causal *quod* clause of the grammars. See A. 333; H. 516. I. examp. 2; G. 542; Roby 1701; Madvig 398 b. See also A. 326. note 3 and a, with R.; H. 517. 1; G. 567 and 587. R.; Roby 1725; Madvig 358. obs. 2 *fin.* In general the indicative after *quom* causal (whether = 'that,' or 'since,' 'because') is common in early Latin, especially after *laudo*, *gratulator*, or any equivalent expressions of feeling. It is not usual after the time of Cicero, and occurs in Cic. only with *laudo*, *gratulator*, etc. Cf. 139, 738, 897, 918, 946; Andr. 488, 623, 771; Phorm. 208; Plaut. Truc. 381, 511; Capt. 151 after *laudo*, 374 after *gratias habeo*; Cic. Fam. 9. 14 *gratulator tibi quom tantum uales*.

19. **qui . . . placent**: these men had been raised to posts of honour and responsibility through the votes of the people.

**uobis uniuersis**, 'you all,' the spectators.

**populo**: the public in general. Note the alliteration. The recurrence of the *o*-sound in this and the next verse seems to be intentional.

20-21. 'Of whose services in war, in peace, and in public business, each one of you, when his convenience demands it, disdains not to avail himself.' According to Donatus, *bello*, *otio*, and *negotio* allude to Scipio Africanus, Furius Philus, and Laelius Sapiens respectively, but see on 15. The three nouns are undoubtedly intended to be a general compendium of the relations of life.

**sine superbia**: with *quisque*.

22. **dehinc**: always monosyllabic in the comic writers.

**argumentum**, 'plot.' See note on Prol., p. 68.

With this verse and the next cf. Plaut. Trin. Prol. 16 *sed de argumento ne expectetis fabulae: senes, qui huc uenient, i rem uobis aperient*.

23. **partem aperient**: sc. *narrando*.

24. **ostendent**: sc. *actores*, not *senes*, for the reference is to scenes in some of which (e.g. II. 3; III. 1) the old men do not appear. We might have expected *pars ostendetur*, but the active is preferred for the sake of uniformity.

**aequanimitas**: sc. *nostra*, 'your goodwill'; cf. Andr. Prol. 24, Heaut. Prol. 35 *adeste aequo animo*, Phorm. Prol. 30 *adeste aequo animo per silentium*. See App.

25. **augeât**: the final syllables *at*, *et*, *it*, of words of three or more syllables, preserve their original long quantity in the comic poets (and sometimes also in Augustan writers), when they receive the accent. See Ritschl, *Proleg. in Trin.* 180 sq., and C. F. W. Müller, *Plaut. Pros.* p. 60 sq. Cf. Palmer on Hor. Sat. 1. 5. 90. See App. Cf. Introd. p. lxii.

## ACT I. SC. 1

*Scen.* A public street (*uia*) in Athens. Three doors face upon this street. The large door near the centre of the stage and the smaller one to the right (of the spectators) belong to the house of Micio. The door to the left belongs to the house of Sostrata, and corresponds in size to the door on the right. The street leads, on the left (but see App. II.), to the Piraeus, the harbour of Athens; on the right to the *forum* (market-place, *ἀγορά*). A narrow lane, *angiportum*, also on the right, leads back from the *uia* towards the country. There is also a lane on the left. In the middle of the stage is an altar. The scene remains the same throughout the play.

Micio enters from the front door of his house, and calls as he comes out for Storax. Micio has adopted his nephew Aeschinus, and is much concerned because the young man has spent the entire night away from home. Storax is a slave who had been sent the evening before to escort Aeschinus home from the house of a friend, where he had been supping. The failure of Storax to appear when summoned is proof that Aeschinus has not returned. Micio proceeds, accordingly, to

moralise on his son's absence, a parent's troubles, and his own and his brother Demea's methods of education. As he delivers his soliloquy, he may be supposed to pace to and fro before the door of his house.

26. **Storax**: Latin for *στίραξ*, a shrub or tree yielding a sweet-smelling gum or resin out of which a kind of incense was made. The name was given to pet slaves of pleasing appearance, who were scented with it (*puer ab odore Storax*, Donatus), and employed in attendance on the persons of young Athenians of wealth. One of the duties of such slaves was to accompany their masters home after a banquet or a debauch, if necessary with torches in their hands to light the way. See App.

27. **seruolorum . . . qui aduorsum ierant**: young slaves were employed for this purpose; hence the diminutive here and in Andr. 83. Donatus on this passage says they were called *aduorsitores*, a word nowhere found in use. Among the dramatis personae of the Mostellaria of Plautus, *Phaniscus aduorsitor* occurs; but the word is nowhere used in the play itself. For *aduorsum* cf. Plaut. Mostell. 920 *Callidamati nostro aduorsum uenimus*; ibid. 928 *ei aduorsum uenimus*.

**ierant**: this form, like *audieras*, Phorm. 573, and *audierit*, Hec. 813, is transitional between the full form in *iuī* and that with *u* dropped and the stem vowel shortened, as *abiero*, 127, and *uit*, Eun. 892 and Phorm. 706.

28. **hoc uere dicunt**, 'this is a true saying.'

29. **ibi**: *i.e. uspiam*.

**satius**=*melius*; often in the comic poets. Cf. 58.

30. **dicīt . . . cogitat**: these words need not be taken as a case of hysteron-proteron, but as indicating that in her vexation she thinks much more than she expresses.

**in animo cogitat**: cf. n. on 500.

31. **propitii**, 'loving'; more frequently of deities, as Phorm. 636, but cf. Plaut. Merc. 956 *tam propitiam reddam* (sc. *matrem tuam patri*), *quam quom propitiast Iuno Ioui*. It is opposed to *irata*.

32. **cesses**, 'delay.'

33. **animo obsequi**, 'are indulging yourself'; similar expressions are *animum explere*, Andr. 188; *animo morem gerere*, ibid. 641. *animus* denotes the disposition in men to self-indulgence; cf. Plaut. Mil. 677 *es, bibe, animo obsequere mecum atque onera te hilaritudine*. See App.

34. **sit male**: because she is obliged to remain at home. For the expressions *bene est* and *male est*, cf. Phorm. 151 *ut bene sit tibi*, Plaut. Mostell. 49 *quia mihi bene est et tibi male est*, Curc. 164, Cas. 255. See App.

35. **ego**: as one of the *parentes propitii*.

**ēgō quā**: a proceleusmatic is not infrequently the first foot of an iambic Senarius; cf. 118, 459, 476, 786; Introd. p. lviii.

36. **alserit**, 'may have taken cold'; cf. Plaut. Mostell. 188 *nisi ego illam anum interfecero siti fameque atque algu*.

37. **ceciderit**: through intoxication. See App.

**praefererit**: *prae-*, because the reference is to the arm of the leg. In Plaut. Mil. 719-722 similar language is employed. Such fears were a stock subject of alarm.

38. **uah**: a favourite interjection with Terence, often expressing surprise; cf. 439. In 187 it is ironical and contemptuous. It frequently denotes anger or vexation, as here (cf. 315, 532, 578); sometimes disdain (Heaut. 765, 901), despair (614, Andr. 688), admiration (439, Andr. 589).

**quemquamne . . . instituere**, 'to think that any man should take it into his head'; for the infinitive with subject accusative in exclamations, see A. 274; H. 539. III; G. 534; Roby 1358; Madvig 399.

**-ne** is frequently added in view of the interrogative nature of the sentence, especially if the expression is reproachful; cf. 237 and note, 390, 408, 449, 610. Cf. n. on 304. Micio is thinking of himself.

**in animo**: the ablative, not the accusative, is the reading of the best MSS., and is constructed as with *locare*, or the like; Livy, 34. 2. 4, has *statuere apud animum*.

39. **parare (sibi)**=*ut sibi paret*, depends on *in animo instituere*. The pronoun is omitted as in Eun. 149 *cupio aliquos parere (tibi) amicos beneficio meo*.

40. **atque**: adversative, 'and yet'; cf. 362, Andr. 225, 525 (where, as Shuckburgh says [on Heaut. 25], *atque* is probably the true reading, not *atque*), and Cic. Acad. 2. 40. 126 *ne . . . quidem . . . existimo, atque haud scio an ita sit*.

**séd ēx**: a monosyllable, or an initial syllable, long by nature or position, if preceded by a short monosyllable or a word rendered monosyllabic through elision of the final vowel, may be shortened, and the two may constitute the arsis or

thesis of the foot; if the arsis, then the accented syllable precedes, otherwise follows the shortened syllable. Cf. *Introductio* p. lxiii.

41. *is*: i.e. *frater meus*, Demea.

42. *clementem*, 'mild,' 'easy-going'; cf. *Andr.* 36 *clemens eruitus*.

43. *quod*, etc.: i.e. *uxorem habere*.

*isti*: those whose views are opposed to mine; cf. n. on *Prol.* 15. *Sloman* takes *quod* as = *uxorem non habere*, and *isti* to mean 'those who are not like me,' 'my married friends.' This, however, does not suit so well the corresponding words of *Menander*, cited by *Donatus*, τὸ μακάριον δ' αὐτῶν, γυναικ' οὐ λαμβάνω. See *Dziatzko*, *Rhein. Mus.* xxxi. 372 sq.

44. *ille contra haec omnia*: sc. *agit*; *contra* is adverb, as in 50, and is best taken so in *Phorm.* 521 *nunc contra omnia haec*. See *App.*

45. *agere . . . habere . . . duxit*: the historic infinitive is common in *Terence*. Note the change to the hist. perf. The first two verbs are descriptive; the last expresses merely a single act or incident.

*parce ac duriter*: similar collocation in *Andr.* 74 *parce ac duriter agebat*.

47. *inde* = *ex cis*; cf. *Eun.* 114 *e praedonibus, unde emerat, se audisse abreptam e Sunio*, where *unde* = *e quibus*.

*hunc*: *Aeschinus*.

48. *eduxi* = *educavi*; this is usual in *Plautus* and *Terence*. The latter has *educare* only in *Phorm.* 943. Cf. 495, 875, *Andr.* 274.

*pro meo*: with *habui* as well as *amaui*.

49. *in eo*, 'therein'; i.e. in my affection for *Aeschinus*.

*eo* is neuter as *solum id* shows.

50. *contra*: construe *ut me item (carum) contra habeat*, and cf. n. on 44.

*facio sedulo*, 'I make every effort,' 'I do all I can'; cf. 251, 413, *Eun.* 362, *Heaut.* 126; *Livy*, 34. 14 *ego sedulo ne esset feci*.

51. *do*: sc. *pecuniam*; cf. 118.

*praetermitto*: sc. *delicta*. (*Donatus*.)

52. *pro meo iure*, 'by my authority'; this refers to the *patria potestas* accorded by the law; cf. *Hec.* 243 *etsi scio ego, Philomena, meum ius esse, ut te cogam quae ego imperem facere, ego tamen patrio animo victus faciam, ut tibi concedam*.

*agere*: sc. *eum*. The omission of the pronominal subject of the infinitive is characteristic of the style of *Terence*; cf. 151, 162, 193, 270, 359, 401, 415, 429, 750, 826, *Andr.* 145, 358, 394, 401, 470, etc. Cf. n. on 77.

*alii*: i.e. *fili*, *adulescentes*.

*clanculum*: a comic adverb elsewhere; here a preposition with the accusative. It is a diminutive from *clam*.

53. *fert*, 'prompts,' 'suggests'; cf. 839 and n. on 730.

55. *nam*: elliptical and causal, '(and I am right in doing so) for.' See on 168 (*enim*).

*insuerit* = *insucuerit*, 'has made it his practice.'

56. *audacter*: see *App.*

*audebit*: sc. *fallere*, from the preceding clause; cf. 125 and 454.

57. *liberalitate*, 'through their sense of honour,' due to their position as freemen, not 'through liberal treatment,' *bonitate*, on the part of the father, as *Donatus* understands it; cf. 634, 449, 828, *Andr.* 38 *seruibus liberaliter*.

*liberos*: freeborn children as opposed to *serui*. Note the assonance caused by the juxtaposition of two words etymologically related. Instances of this are numerous, as *e.g.* 11, 20, 211-212, 218, 283, 299, 322, 384, 668, 990; cf. n. on 1.

Assonance is perhaps to be distinguished from *agnominatio* or *paronomasia*, which is the bringing together two or more words similar in sound, but wholly different in sense and etymology, as *e.g.* *Andr.* 218 *inceptio est amentium, haud amantium*. See *Lewis and Short*, s.v. For the sentiment cf. the following fragment of a comedy of *Menander* (*Meineke*, *Fragm. Com. Graec.* iv. p. 69), . . . οὐ λυπούντα δέ | παιδάριον ὁρθοῦν, ἀλλὰ καὶ πείθοντά τι, and *Ben Jonson* in *Every Man in his Humour*:—

There is a way of winning more by love,  
And urging of the modesty, than fear:  
Force works on servile natures, not the free.

58. *retinere*, 'to keep one's hold on,' 'to keep in check.'

*satius*: see on 29.

61. **quor**: from *qua re*, afterwards softened to *cur*. (Corssen.)  
**nobis**: ethical dative; see A. 236; H. 389; G. 351; Roby 1150; Madvig 248. Cf. 276, 476.

63. **uestitu**: dative; cf. Heaut. 357 where *neglectu* = *neglectui*. This form of the dative is found also in Plautus, Lucretius, Cicero, Sallust, Vergil, and Caesar.

**nimio**, 'too much,' i.e. more than what is right or proper. On the use of *nimis*, *nimius*, *nimum*, *nimio* in Plautus and Terence see Ramsay's Mostell. Excurs. xii.

64. **nimum**: see on 63.

**aequomque et bonum**: the combination *-que et* is not uncommon in Terence, who is fond of polysyndeton; cf. Eun. 876 *accipioque et uolo*, Phorm. 1051 *faciamque et dicam*, Andr. 676 *noctisque et dies*, and Ad. 301 where *-que* is thrice repeated. *aequus* and *bonus* are often united; cf. 987, Phorm. 637, Heaut. 788.

66. **qui** . . . **credat**, 'since he believes,' 'in assuming'; see A. 320. e; H. 517; G. 636; Roby 718; Madvig 366.

68. **ratio**, 'plan,' 'system,' 'method.'

69. **malo**, 'by punishment'; used especially of the punishment of slaves, as in Andr. 179, 431. Cf. Sall. Iug. 100 *Marius* . . . *pudore magis quam malo exercitum coercebat*; Cic. Verr. 2. 3. 23 *nam ui, malo, plagis adductus est ut frumenti daret non quantum deberet, sed quantum cogeretur*.

70. **ille**: not *officium*; but, as Donatus says, *quod facit silicet*.

**tantisper dum**, 'only so long as'; cf. Heaut. 106, 147. *dum* is omitted in 378.

71. **fore clam**, 'that it will escape notice'; *clam* here is an indeclinable adjective = 'secret.' So *palam*, in 624, = 'evident,' 'open.' Hence *facere aliquid palam* signifies, not 'to do something openly,' but 'to make something evident,' as in Plaut. Poen. Prol. 126 *quod restat, restant alii qui faciant palam*, i.e. 'who will disclose' or 'make clear.' Commonly, however, *clam* and *palam* are adverbs = 'secretly,' and 'openly.' *clam* is often a preposition. See Ramsay's Mostell. pp. 150, 151.

**ad ingenium**, 'to his peculiar bent'; cf. Hec. 113 *ad ingenium redis*.

72. **ille**: the first syllable is short, as often when the word occurs in the thesis of the foot: e.g. at the beginning of a line,

395, 476; in the middle of a verse, 213. Cf. Introd. p. lxiv., and n. on 192. The second foot is a tribrach, as *beneficio* is shortened to *benficio*, by syncope of the second *c*, and final *o* is elided; cf. 254. The forms *benficio*, *malficio*, *benfacio* belong to the *sermo cottidianus*, and are restored by Ritschl (*Opusc.* II. p. 716 sq.) to many places in Plautus and Terence, on the analogy of such forms as *benuentod*, *benmeritus*, *maldictum* preserved in inscriptions.

**adiungas**: the second person singular of the subjunctive in a conditional relative clause; the apodosis has the indicative of a general truth. See A. 316. a. 1.

**ex animo**, 'from the heart,' 'sincerely'; opposed to *de industria*, Andr. 795.

73. **studēt pār**: the shortening of a vowel long by position occurs when a word composed of a short and such long syllable is followed by a syllable having the verse accent; cf. 118 *amāt dābitur*, 639 *tacēt quōr*, 924 *iubēt frāter*, 900 *studēt facere*. Cf. Introd. p. lxiii. sq.

**par referre**, 'to return like for like'; more fully given in Eun. 445 *par pro pari referto, quod eam mordeat*.

74. **patriumst**: *patrius* is 'like a father,' 'becoming to a father'; *paternus* 'worthy of (one's descent from) a (certain) father.' Cf. n. on 450.

75. **alieno metu**, ἀλλοτρίῳ φόβῳ; the adjective serves the purpose of an objective genitive, *aliorum*, *alterius*. The thought is similar to that in 58. Micio airs his pedagogic principles with an easy diffuseness suited to his time of life.

76. **hoc**: ablative, 'in this regard.'

**interest**: constructed personally, as in Eun. 232 *stulto intellegens quid interest?* The more usual form would be *hoc interest inter patrem ac dominum*.

**nequit**: sc. *facere*.

77. **nescire**: for the omission of *se* see on 52. A similar omission is not infrequently observable in other poets, and in Livy.

78. **ipsus**: for this older form of the pronoun, see Hec. 343, 344, 455, Eun. 974, etc. It is used by Terence to avoid hiatus, as in Phorm. 178 *is est ipse*. *ei*, or for euphony.

79. **nescio quid**, 'somewhat'; an adverbial accusative qualifying *tristem*; see A. 202. a; 334. e; 240. a; H. 455. 2; 378.

2; 378. footnote 4; G. 469. R. 2; 331. R. 3. In 211 *nescio quid* is the cognate accusative; see A. 238. b; H. 371. II.; G. 331. R. 2. But in reality the line between the adverbial and cognate accusative cannot be distinctly drawn; cf. *tibi nil possent auxiliarier*, 273. *nescio quid* may be scanned as three syllables, by synizesis of -io.

**tristem**, 'out of sorts,' 'angry,' as in Plaut. Men. 607 *quid tu mihi tristis es?* The omission of the pronoun (*eum*) is characteristic of the *sermo cottidianus*; for examples see Dziatzko's critical note on this passage (ed. 1881).

**credo . . . iurgabit**, 'he will scold, I suppose'; the common speech preferred co-ordination to subordination. So 226 *spero*, 339 *sat scio*, etc.

80. **saluom te aduenire gaudemus**: the usual formula of greeting addressed to a person coming from abroad, or from the country, to the city; cf. Eun. 976 *saluom te aduenire, ere, gaudeo*. Micio gives the greeting in the name of his whole house. Demea's abode is in the country; see 45.

## ACT I. SC. 2

Demea, who has learned that Aeschinus has forcibly carried off a music-girl from the house of her master, comes in passionate haste to Micio to inform him of the fact, and to reproach him for his excessive leniency and indifferent example. His style of dress, contrasted with that of Micio, is careless and countrified. In his hand he holds a stick, such as might have been borne by a person on a long journey. In his displeasure, and contrary to the usual custom on such occasions, he allows the greeting of his brother to pass unnoticed. On this point Donatus says, *melius quam Menander, cum hic [Terentius] illum ad iurgium promptiorem quam ad resalutandum faciat*. Micio gets the best of the dispute, but gives expression to his real anxiety after his brother has left him.

81. Terence often commences a new scene within the limits of a verse, Plautus never; cf. 635, 958.

**ehem**, 'ah!'; an interjection expressive of surprise; cf. 373, 901, Hec. 340, Heaut. 622. See on 373.

**opportune**: sc. *ades*; the verb is omitted as in 266 and Andr. 345; it is added in Heaut. 179 *pater, opportune aduenis*.

**quaerito**: see on 321.

83. **sciet**, etc.: said aside; the subject is Micio. See App.

**dixin hoc fore**, 'did I not say this would be so?' Said aside, and with reference to 79. **-ne** = *nonne*. Spengel and others give these words to Demea, against the MSS.

84. **quid ille fecerit**: sc. *rogas*; so 373 *quid agitur?* D. *quid agatur*. Cf. 261.

**pudet**: the subject is *quicquam*; cf. A. 221. d; H. 410. IV; G. 376. R.; Roby 1329; Madvig 218. a. obs. 2. See on 754.

85. **metuit**: the subject is *qui* understood from *quem*. If in each of several co-ordinate relative clauses the relative would be in a different case, it is inserted only in the first clause; in the rest it is either omitted, or replaced by the demonstrative pronoun; cf. Plaut. Rud. 291 *quibus nec quaestus est nec didicere artem unquam ullam*. See Holtze, *Synt. Pr. Scr. Lat.* I. 389; Draeger, *H. Synt.* II. 482 sq.

**legem tenere se**: cf. Cic. Philipp. 11. 5. 11 *leges eum non tenent*.

86. **nam**: elliptical and corroborative, '(and there is good evidence of this) for.' See on 168 (*enim*).

**antehac**: always pronounced as two syllables in Terence, as *dehinc* and *proin* always as one.

87. **modo quid dissignauit**, 'what act of violence has he lately perpetrated?' *dissignare* means 'to break the seal,' then 'to violate,' and so, to commit any violent, strange, or surprising act. In support of this interpretation Nettleship cites Nonius p. 96 '*dissignare*' *cum nota et ignominia aliquid facere*, and the passage in the text, with Donatus' note, '*dissignare*' *est rem nouam facere in utramque partem, et bonam et malam*. He also quotes Hor. Ep. 1. 5. 16 *quid non ebrietas dissignat?* which he renders 'of what miracle is intoxication not capable?' Cf. Plaut. Most. 404. That *dissignare* therefore, and not *designare*, is the right form here, and in the places indicated in Horace and Plautus, appears to have good support. See Nettleship, *Contributions to Latin Lexicography*, p. 441; Wilkins on Hor. Ep. 1. 5. 16. See App.

**nam**: see on 537, and cf. n. on 168 (*enim*).

89. **familiam**, 'household'; particularly the slaves.

90. **mulcauit**: through his slaves; not with his own hand. See on 172.

**usque ad mortem**, 'almost to death'; cf. Andr. 199; Plaut. Mil. 163 *disperistis, nī usque ad mortem male mulcassitis*.

91. **omnes**: the citizens.

92. **hoc**: accusative, with *dixere*. Donatus remarks that it may be taken with *aduenienti*, as archaic for *huc*.

**quod**: the Cod. Bemb. reads *quod* for *quot*, and *aliquod* for *aliquot*, regularly.

93. **in orest**: the subject is *hoc* understood from what precedes; or possibly *Aeschinus*; cf. Cic. Lael. 1. 2 *quī tum fere omnibus erat in ore*.

94. **conferendum**: sc. *cum eo*.

**non**=*nonne*; cf. 727, 754, 781, 942. *-ne* and *non* were used indifferently by Plautus and Terence, with the force of *nonne*; cf. n. on 83.

95. **rei**: i.e. *rei familiaris*, 'the property.'

96. **huius** (i.e. Ctesipho): to be taken with *factum*, 'he (Ctesipho) was never guilty of such a deed'; more lit. 'no like deed on his part (was ever committed).' *huius* may also be regarded as neuter and governed by *simile*, 'no deed like this (conduct of Aeschinus) (was ever committed by Ctesipho).' For the genitive with *similis* see on 411.

**nullum factum**: an absolute nominative. Terence is fond of such brief sentences with omission of the verb *sum*; cf. Andr. 126 *hinc illae lacrumae*, 138 *nec satis causae*; Phorm. 104 *uirgo pulchra*, 133 *mihi paratae lites*; Ad. 121 *dis gratia*, 264 *nīl pote supra*. Likewise Cicero frequently in his letters.

**illi**, 'to his discredit.'

97. **tū illum**: hiatus (with a shortening of the vowel) is allowed when a monosyllable ending in a long vowel or *m* stands before a word beginning with a vowel, and has the verse accent. See Ritschl, *Prolog. in Trin.* 200 sq. Cf. 111, 118, 168, 202, 211, 336, 341, 397; *Introd.* p. lxxv.

98. **imperito**, 'without experience.'

**numquam**: used instead of *non* for emphasis, like the English "never"; cf. 528, 551, 570; Plaut. Capt. 542 *quasi me numquam noueris*; cf. also Heaut. 559 *numquam unquam* 'never did I ever' (West).

100. **quorsum istuc**, 'what do you mean by that remark?' With ellipse, says Donatus, of *pertinet* or *dicis*. Plautus has the full expression: *tenes quorsum haec tendant quae loquor*, Pseud. 217 (Ussing). The number of cases of verbal ellipse in Terence, whether of a verb of general meaning or of one to be supplied from the context, is very great. In the Ad. alone, the following instances may be noted, 44, 81, 127, 133, 153, 156, 158, 204, 227, 266, 273, 326, 518, 539, 566 sq., 677 sq., 752, 781, 805, 860, 916.

101. **flagitium**: a very strong word, 'burning shame,' 'deep disgrace.'

104. **sūt**=*siuit*. The perfect *sii* is sustained by the Latin grammarian Diomedes (I. p. 374 Keil) by reference to this passage and to another in Varro.

106. **esset . . . faceremus**: with the force of *fuisse* . . . *fecissemus*, but the action may be imagined as continued or repeated in the past; cf. n. on 178, and see A. 308. a; H. 510. note 2; G. 599. R. 1; Roby 1530 (c); Madvig 247. obs. 2 *fin*.

**unde id fieret**: cf. n. on 122; A. 320 and a; H. 503. note 2; G. 634.

**fieret**: the first syllable of *fieri*, *fierem*, etc., is sometimes long, sometimes short in Plautus and Terence.

107. **homo**, 'a true man,' 'a man of sense'; cf. 934, 579, 734, 736.

109. **te expectatum**, 'after waiting in hope of your death'; cf. 874; Plaut. *Mostell.* 432-5.

**eiecisset foras**, 'had tumbled you out for burial'; the verb denotes haste and indifference to ceremony, and is purposely substituted for *extulisset*, the word for a decent funeral. The adverb *foras* is an accusative of *motion to*, from the obsolete noun *fora*; *foris* is the locative of the same.

110. **quam . . . faceret**: for a clause of result, following *quam*, see A. 332. b; H. 502. 2; G. 647. R. 4; Roby 1672-8; Madvig 360. obs. 4. Cf. n. on 240 and 248.

**tamen**: often added, in colloquial language, to bring out the idea of concession—here, as if Terence had written *quamquam alieniore aetate*; cf. 174, 226. It gives strength to the sentence as *ἔμως* does; cf. Andr. 94, Heaut. 1012 *nīlo minus ego hoc faciam tamen*.

111. **tu homo**: with sarcastic reference to 107.



113. **ne me optundas**: clause of purpose; not a prohibition. The metaphor is from the forge; cf. Heaut. 879 *desiste inquam deos . . . obtundere*; Plaut. Cist. 116 *auris graviter optundo tuas*.

116. **illi**=*illic*; i.e. *ibi ubi ille peccat*. (Donatus.) For *illi* as adverb cf. 525, 577, 716, 844, Phorm. 91.

117. **obsonat**, etc.: protasis to *de meo*.

**olet**: with accusative, as in Plaut. Asin. 929 *murram olet*; Hor. Ep. 1. 19. 5 *uina . . . oluerunt . . . Camenae*.

**de meo**, 'out of my means'; so Plaut. Men. 149 *de tuo*, *ibid.* 291 *de mea pecunia*. Similarly *de te* in 940.

118. **amât dâbitur**: see on 73.

**dum erit commodum**, 'so long as it shall suit me.'

119. **non erit**: sc. *commodum*, not *argentum*.

**excludetur**: i.e. *a meretrice*; cf. Eun. 49 *exclussit*; *reuocat*: *redcam?* *non, si me obsecret*.

120. **discidit uestem**: an inference on Micio's part, not mentioned in 88-91. Cicero cites this verse and half of the next as characteristic of a gentle and indulgent father (pro M. Caelio 16, 38). For *discidit* cf. n. on 559.

121. **dis**: never *dîis* in Plaut. and Ter.; cf. 138.

122. **est unde haec fiant**: Prof. W. G. Hale (*Cum-Constructions*, Part II. p. 107) quotes this passage as an instance of the pure potential (subjunctive), which, he says, has an occasional use in hypotaxis, in qualitative clauses expressing capacity, though in parataxis it has nearly died out.

123. **cêdô**: an archaic imperative corrupted by contraction from *ce-dato*=*hocce dato*, 'give it here'; that is 'appoint any judge you please to decide between us.' The plural *cette* is only found in old Latin, but the singular is used by Cicero.

124. **ostendam**: in the presence of the *arbiter*.

**ei mihi**: i.e. 'ah me,' to what nonsense am I forced to listen!

125. **sciunt**: sc. *patres esse*.

126. **natura . . . consiliis**: for the antithesis cf. 902 *et animo et natura pater*, 957 *animo et corpore*.

**consiliis** is four syllables.

127. **si pergis, abiero**, 'if you are going on like this, I shall be off'; the fut. perf. denotes that the action will be surely and quickly carried out; so 538, 819, 845, Hec. 701, Andr. 456. Observe that the English uses the simple future. For *abiero* see on 27.

128. **sicine agis**, 'is it thus you act?' i.e. go away without listening to me; cf. Eun. 99 *sicine agis, Parmeno?*

**sicine**: made from *sic* [*sice*] *ne*, and therefore with one c. See Ritschl, *Opusc.* II. p. 556.

129. **curaest mihi**: sc. *Aeschinus*, or perhaps *ea res*.

131. **ambos curare**: the omission of *te* gives to the reproach a general application.

132. **ah, Micio**: in a tone of protestation; i.e. do you think I would take back what I have given?

133. **quid istic**: sc. *dicendum* or *agendum est*; Donatus says, *deest 'loquor' aut 'resisto.'* *istic* is an adverb. The expression is one of concession after a dispute, and may be rendered 'well then,' 'enough'; cf. 350, 956, Andr. 572, Eun. 171, 388, Heaut. 1053, Plaut. Epid. 143 *quid istic? uerba facimus*.

134. For the alliteration cf. n. on 1; cf. also 3, 7, 11, 13, 19, 21, etc.

135. For the aposiopesis see A. 386; H. 637. xi. 3; G. 691. Cf. 137, 140, Andr. 164; Verg. Aen. 1. 135.

136. **an non credis**, 'what! do you not believe me?' For *an* see A. 211. b; H. 353. note 4; G. 459. The first member of the disjunctive question is suppressed.

137. **aegrest**, 'it is very hard,' 'annoying.'

**alienus**, 'a stranger.'

**em**: see on 169.

138. **dis**: see on 121.

139. **quom . . . est**, 'because he (Ctesipho) is'; for the indicative see on 18.

**iste tuos**: with a reference to 115 *is meus est factus*.

**sentiet**, 'will appreciate,' i.e. in how much better case his sober-minded brother is.

140. Demea departs. He has had his say with Micio (see 81), and must attend to other matters of importance for which



he came to town. Micio remains behind and speaks his opinion freely.

141. 'Neither without foundation, nor yet altogether right, are the things he says'; cf. Eun. 641 *haud nil est*, and

"Though what he says be not entirely true,  
There's something in it."—Colman.

142. *nil*, 'in no wise,' 'in no respect'; this adverbial accusative is sometimes put with verbs, and rarely with adjectives, in place of *non*, for emphasis. Cf. 273 *nil auxili- arier*. See Madvig 455. obs. 4. Cf. n. on 79.

*haec*: the doings and tricks of Aeschinus, of which Demea has just been speaking.

*mihi*: the final syllable in *mihi*, *tibi*, *sibi*, *ibi* and *ubi*, is long when it occurs in the arsis of the foot, i.e. when it has the verse accent. See Introd. p. lxx, footnote 2.

*ostendere*: the first syllable is shortened, because it follows a short monosyllabic word and is followed by a syllable having the verse accent, the two syllables before the accented one being in the thesis of the foot; cf. 238 *p̄r oppr̄essionem*, Andr. 66 sine inuidia. See on 40.

143. *aegre pati*: the object is easily supplied from the previous line; cf. *aegre ferens*, likewise used absolutely, Andr. 137.

*homo*: no more than 'he'; so 407, 536, Phorm. 774, Eun. 408.

144. *quom*, etc., 'though I try to pacify him, I assiduously oppose and repel him'; the indicative with *quom* concessive is regular in early Latin, when facts are dealt with. See A. 326. note 3; H. 515. III. note 4; Roby 1731. Cf. n. on 18.

145. *tamen uix*: see on 73.

*uix humane patitur*, 'he scarcely bears it as a man should,' i.e. the evil conduct of Aeschinus. On *patitur* cf. n. on 143.

*augeam*: sc. *eius iracundiam*.

147. *cum illo*, 'as much as he.'

*etsi*, 'and yet'; cf. *nisi*, 153.

150. *omnium*: sc. *meretricum*.

151. *dixit uelle*: for the omission of *se* see on 52 and 77.

152. *deferuisse*, 'had cooled down'; cf. Cic. pro Cael. 18. 43 *cum adolescentiae cupiditates deferuissent*. *de* in composition often conveys the idea of completion, cessation. Cf. the similar use of *ἀπό*. See on 184, 519.

153. *de integro*, 'the same thing repeated!' There is an ellipse of *amat* or *peccat*, or the like.

*nisi*: adversative, 'yet,' 'but'; cf. 545, 785, Eun. 548 *nisi, quidquid est, procul hinc lubet prius quid sit sciscitari*.

154. *hominem*: Aeschinus.

*apud forum*: in the sense of *in foro*; similarly *apud uillam, apud portum*, etc. The expression belongs to the language of everyday life.

Micio now leaves the stage to go to the forum (i.e. he goes off to the right of the spectators; see introd. to Act I. Sc. 1, and App. II.), where he expects to extract the truth from Aeschinus in person. The forum (market-place) was the customary meeting-place of the citizens, especially in the morning hours. Accordingly comedy represents young men, who are known to be away from home, as being sought for there.

## ACT II. SC. 1

Aeschinus has forcibly carried off the music-girl from Sannio's house, and brings her now to his own home where he places her in his brother's hands. He is followed by Sannio who endeavours to prevent him from taking her to Micio's house, and calls in vain for help. The slave Parmeno is directed by Aeschinus to watch Sannio and cuff him if he lays hands on the music-girl. Parmeno is evidently one of the *seruoli*, mentioned in 27, who are now returning home with their master.

The abduction is spoken of by Demea, in 93, as already of public notoriety, while here it would seem to have only just occurred. The apparent chronological difficulty disappears when we consider that Sannio's residence was a considerable distance from that of Micio, and that the slave-dealer, by resisting the attempt to rob him of his property, would have caused delay all along the route.

This is the scene taken from the *Συναποθνήσκοντες* of Diphilos, mentioned in the prologue, 6-11.

155. Sannio enters the stage hastily from the direction of the forum, followed by Aeschinus with Bacchis, and the slaves Parmeno, Storax, etc.

The trochaic metre is expressive of strong excitement.

**obsecro, populares**: an appeal to the citizens for assistance in a case of open violence, as in Plaut. Rud. 615 sq. *pro Cyrenenses populares, uostram ego inploro fidem . . . ferte opem inopiae . . . vindicate, ne inpiorum potior sit pollutia quam innocentum*, etc. Cf. Men. 999 sq.

156. **otiose**, 'calmly'; cf. 533, Andr. 842, Phorm. 340.

**nunciam**: an emphatic 'now'; three syllables in the comedians.

**ilico** (*in-loco*) here denotes place, as in Plaut. Bacch. 1140a *ilico ambae manete*; but see on 536.

**hic**: *i.e.* before the door of Micio's house. This verse and the next are said, by way of encouragement, to Bacchis, who casts fearful glances at the leno, and is generally disturbed by the whole proceeding.

158. **istam**: *sc. tangam*.

**inuitis omnibus**=*etsi omnes inuiti sint*.

159. **scelestus**, 'a villain'; one of a large number of terms of abuse, common in Plautus and Terence, for which see Ramsay's Mostell. excurs. xvii., and pp. 125-6. This epithet is in the list of those heaped upon a leno in Plaut. Pseud. 359 sq.

**non committet . . . uapulet**, 'he will not under any circumstances run the chance of a second beating.'

**hodie umquam**: see on 551.

**iterum**: the first was at his own house, when Aeschinus abducted the music-girl; see 89 sq. For the construction cf. Plaut. Trin. 704 *id me commissurum ut patiar fieri, ne animum induxeris*.

160. **ne . . . dicas**: to be taken with *leno ego sum*, rather than *audi*; but the proposition on which the clause of purpose really depends is understood, as 'I wish to inform you,' or the like. See A. 317. c; H. 499. 2. note; Madvig 440. obs. 6. Cf. Cic. Cat. Mai. 16. 55 *senectus est natura loquacior, ne ab omnibus eam uitiis uidear uindicare*, *i.e.* '(which I mention) that I may not appear,' etc.

**te ignarum fuisse**: *i.e.* when the case comes into court where Sannio's strict integrity is to be established.

**meorum morum**, 'of my character.' *meorum* and *fuisse* are dissyllabic; so *fuit* is a monosyllable in the corresponding metrical position in 161. Cf. Intro. p. lxiv. For the alliteration see on Prol. 1.

161. **leno**, 'slave-merchant,' a word that for Aeschinus includes all that is bad (see Plaut. Rud. 651); hence he answers ironically, *scio* 'no doubt.' But Sannio's point is that though a slave-dealer he is an honest one, a fact that would secure him a fair hearing in the courts.

Regarding this word, Mr. R. G. Moulton, in his work on the *Ancient Classical Drama*, p. 421, writes as follows: "The accepted translations seem to me to give an unnecessary air of looseness to some plays by using terms of modern immorality, like 'procurer.' It is obvious that the institution of slavery, involving concubinage as distinct from marriage, makes a great difference at all events to the grossness of such life; and if the term 'slave-merchant' be substituted for 'procurer,' etc., a great deal of Plautus [and Terence, he might have added] may be read by modern readers without offence. Of course this does not apply to such plays as the *Bacchides*, which are immoral in the modern sense."

**fide optuma**: abl. of qual.; see on 442. The sentence is virtually a universal negative, 'no man was ever, etc.'; hence *quisquam*, for which see A. 202. b; H. 457; G. 304; Roby 2278; Madvig 494.

**fidē**: the original long vowel preserved; so *uirginē*, 346. See Intro. p. lxii.

162. **tu quod . . . purges**, 'as to the excuse you may make later'; the clause has the construction of an accusative of specification (A. 333. a; H. 516. II. 2. note; G. 525. R. 2; Roby 1748; Madvig 398. b. obs. 2). So Andr. 395 *nam quod tu speres 'propulsabo'* etc. Cf. n. on 305, and 296.

163. **huius**: a genitive denoting indefinite value (A. 252. a and b; H. 404. note 2; G. 378 and 379), said *δεικτικῶς* (with a gesture); cf. Plaut. Merc. 15 *quos cdepol ego credo humanas querimonias non tanti facere*.

**faciam**: future indicative.

**ius persequar**: in a court of law.

164. **re**, 'in actual fact'; opposed to *uerbis*, 'mere words.'

165. **nollem factum**: sc. *esse*, 'I wish it hadn't happened'; cf. 775, 919, 162, Phorm. 796 *nollem datum*—a common form in Plautus and Terence. The omission of the copula is regular.

**dabitur ius iurandum . . . te esse**: the construction is similar in Plaut. Amph. 931 *ius iurandum dabo me . . . arbitrarier*.

166. **acceptus**, 'treated'; cf. Plaut. Aul. 630 *te . . . miseris iam accipiam modis*. Cf. 176 *ornatus*.

167. **abi prae**: said to Parmeno who forthwith opens the door of Micio's house. These words are always in this order in Plautus and Terence; cf. Andr. 171; Eun. 499, 908; Plaut. Amph. 543; Curc. 487; Cist. 606; Pseud. 170, 241.

**hoc**: i.e. these protestations of mine.

**nili**: see on 163.

168. **nunciam**: see on 156.

Without noticing Sannio's question, Aeschinus directs the girl to enter the house. But Sannio with a quick movement plants himself before the door, and laying his hands on Bacchis prevents her from entering.

**enim**: originally a corroborative particle, *coniunctio affirmatiua* (Priscian xvi. p. 103 sq., H.; Vol. III. Keil), capable of standing first in the sentence, as here and in Hec. 238, Phorm. 983, Plaut. Trin. 1134, Capt. 592. In Plautus it is always corroborative; in Terence it is sometimes causal (e.g. 649, Hec. 834); see Langen, *Beiträge*, pp. 261-271, but cf. Palmer on Plaut. Amph. 2. 2. 26. *nam* likewise is sometimes causal, sometimes corroborative in Plautus and Terence; cf. n. on 190, 193, and see Hallidie's analytical note on *nam* (*namque*) in his ed. of the Captivi, 464. Cf. also n. on 537 infra. On both *enim* and *nam*, both of which may nearly always be regarded as elliptical, see Ramsay's Mostell. Excurs. vi.

**enim nón**: see on 145.

169. **nimum abisti**, 'you have gone too far.' For instances of *nimum* as an adverb in Plautus and Terence, see Ramsay's Mostell. Excurs. xii. p. 234; cf. 684, 835, 954, 393 *pernimum*.

**istuc**, 'that way,' i.e. in the direction of the place where you now stand.

**propter hunc**, 'close by him,' i.e. Sannio. For this local sense of *propter* cf. 576; Plaut. Mil. 9 *stat propter uirum*; Cicero and Vergil.

**em, sic uolo**, 'there, that's as I would have it'; addressed to Parmeno after he has taken his position by Sannio's side.

**em=en** (acc. of dem. pron. *is*) is a common interjection in Plautus and Terence, and quite different from *hem*, though the two are often confused in the MSS. See on 172, 537. Cf. n. on *hem*, 224.

170. **caue . . . demoneas**: see on 458.

171. **pugnus**: it was usual to strike with the fist, not the open hand; see Plaut. Asin. 371 *pugno malam si tibi percussero*. For the situation cf. Plaut. Rud. 731, where the slaves, having been placed by the side of the leno Labrax, are addressed by Daemones in the words, *uos adeo, ubi ego innuero uobis, ni ei caput exoculassitis . . . uirgis circumuinciam*.

172. **ergo** gives emphasis, 'I should like to see him try that very thing.' So 324, 326, 572.

**em, serua**, 'there, take that'; *em* not *hem* should be read with imperatives like *uide, specta, tene, accipe, serua*. Cf. Tyrrell's note on Plaut. Mil. 365. See on 169. The words are addressed to Sannio at the instant when Parmeno, in obedience to a sign from Aeschinus, has given Sannio a stout blow on the cheek. Aeschinus does not give the blow himself. This would have been beneath the dignity of a freeborn Athenian youth. For *em serua* used of striking a blow cf. Plaut. Pers. 809 *hoc leno tibi*. D. Perii, *perculit me prope*. P. *Em, serua rusum*.

173. **geminabit**, 'he shall repeat the blow'; Parmeno mistakes this for an order to strike again.

174. **in istam partem**, 'in that direction,' i.e. of excess, in which Parmeno has already erred by striking Sannio twice.

**tamen**: i.e. *quamquam non innueram*; see on 110.

175. **i nunciam**: said to the girl, who released from the leno's grasp hurries into the house.

**reist**: see on 644.

**regnum**: cf. Sall. Iug. 31 *impune quaelibet facere, id est regem* ('Tyrant') *esse*.

**hic**: Donatus says, *bene 'hic,' id est 'Athenis,' ubi grauius crimen est dominari uelle*.

176. **ornatus esses**, 'you would have been dressed'; ironical. Cf. n. on 166; cf. also Heaut. 950 *adeo exornatum*

*dabo, adeo deperum, ut dum uiuat meminerit semper mei;*  
Plaut. Rud. 730, Capt. 997.

**ex**, 'according to.'

**uirtutibus**: ironical.

177. **rei**, 'business.'

**qui sim**: in reference to his character as given in *tetigin tui quicquam*? of the next verse.

178. **ferres**: imperfect for pluperfect, a usage especially common in colloquial Latin; see on 106. For the meaning cf. Andr. 610 *pretium fero*, Eun. 1057 *optatum auferes*, Phorm. 272 *quod meritis sit ferat*.

**infortunium**: cf. Plaut. Amph. 286 *inuenies infortunium*. Translate *f. i.*, 'you would have come badly off.'

179. **qui**, 'how'; an old form of the ablative; cf. Hor. Sat. 1. 1. 1 *qui fit Maecenas*? Cf. n. on 254 (*quiuis*).

**magis**: i.e. *quam mihi licet tui quicquam tangere*.

**meam**: sc. *ancillam* or *mulierem*, i.e. 'my property.'

180. **conuicium**, 'a disturbance'; the collective idea, and therefore the singular. The original meaning was a 'noise of many voices.' Horace has the plural (Sat. 1. 5. 11), *tum pueri nautis, pueris conuicia nautae ingerere*; ibid. 7. 29. For the orthography (*conuicium*, not *conuittium*) see Brambach, Rhein. Mus. xxiv. 538.

**erit melius**, 'it will be best for you,' 'I advise you.'

182. **operiere**: Plautus and Terence prefer the second pers. sing. pass. in *-re* to that in *-ris*, except when the metre demands the latter.

**loris**: i.e. *plagis*; the instrument for the blow dealt with it. *lora* (plur. of *lorum*, 'thong') was a cat made of strips of ox-hide. The subject of slave-punishments is exhaustively dealt with by Ramsay (Mostell. Excurs. xv.)

**liber**: *lenones* belonged to the lowest class, but were nevertheless free. Only slaves could legally be whipped.

183. **o hominem**: hiatus is admitted in Terence after an interjection; cf. 304, 336; Phorm. 754, 803; Eun. 656; Introd. p. lxv.

**inpurum**, 'infamous'; cf. 281, 360; Phorm. 83.

**hicine**: here in Athens.

**libertatem**: Athenian citizens made boast of their freedom and equality before the law.

184. **si . . . debacchatus es**, 'if you have quite raved your fill now,' i.e. 'have ceased raving'; cf. Hor. Od. 3. 3. 55 *qua parte debacchentur ignes*, 'revel to the end,' i.e. till they have had enough of it—the only other place where the verb is found. For the intensive *de* in composition with verbs cf. 152 *deferuisse* and n.; 519 *defetigare*, 'utterly to weary out'; Heaut. 362 *demirari*, 'to wonder greatly.' But the use is a rare one.

**si uis**: usually contracted into *sis*, as in Heaut. 369; see on 766.

185. **autem**: an emphatic particle, especially used with pronouns, and generally in questions; cf. 404, 462, 537, 934, 935, 940, 950, Hec. 100; Verg. Aen. 2. 101.

186. **ad te**: see on 40.

187. **aequi modo aliquid**: sc. *dicas*, 'provided you say something fair.'

**uah, leno**, 'ah! a leno'; see on 38.

188. **perniciēs**, etc.: both *lenones* and *meretrices* in the comic writers were wont to admit the unworthy nature of their avocations. Cf. Herodas II. vv. 74 sq., Bücheler.

190. **nam . . . restat**: ironical. *nam* is elliptical and corroborative, '(not yet) for that is to come hereafter.' See on 168 (*enim*). For *restat* cf. n. on 357.

**illuc . . . coepisti**: refers to 185 sq. **quo** is not for *unde*, but 'whither,' 'to the place where,' as in Hec. 194 *pergam quo coepi hoc iter*.

191. **minis uiginti**: about £75, or nearly \$375. See on 370. The price paid for female slaves varied. Usually it was twenty or thirty silver minae; but it rose in some cases to sixty or more. See Ramsay's Mostell. p. 136.

**quae res tibi uortat male**: the opposite of the usual *quae res bene uortat*; cf. Phorm. 678 *quae quidem illi res uortat male!*

192. **egō tibi illam**: proceleusmatic. The pronouns *iste*, *ipse*, *ille* shorten the first syllable when that syllable occurs in the second place of a resolved arsis, if in the first place there stands a word of one syllable or a word rendered monosyllabic by elision of the final vowel; e.g. Andr. 174 *séd ipse*, 501 *tibi istaec*, 607 *ubi ille*, 645 *quid istuc*. A similar shortening takes place

when the syllable referred to is the second in a dissyllabic thesis, if the verse accent falls on the first syllable after the weakened one; e.g. Andr. 15 *id isth*, 266 *uël illuc*, 299 *ab illa*. Moreover *illē* may occur in thesis; e.g. Ad. 72 *illē quēm*, 395 *illē sōmniūm*, 476 *illē bonus vir*, 213 *illē uerberando* (see on 72): also in arsis; e.g. Eun. 618 *ille continuo* (the sixth arsis of a trochaic Octonarius). But no case of the shortening of the initial vowel of *iste* or *ipse* in the first place of a dissyllabic thesis or arsis (e.g. *istē qui*; *iste qui*) is found in Terence. See Introd. to Spengel's *Andria*, pp. xxv. xxvi.

193. *namque*: elliptical and causal, '(I asked you the question) for'; see on 168.

*uendundam*: this form of the gerundive is found also in Augustan writers (Caes., Cic., Liv.), especially in legal or political phrases such as *iure dicundo*, *res repetundae*. Sallust was fond of it, as of other archaisms. For the omission of *eam*, see on 52; of *esse*, on 13.

194. If it should be proved in court that the girl was a freeborn citizen the leno would be compelled not only to release her, without compensation for his loss, but to pay a considerable fine besides. It is probable that in the play of Diphilos she turned out to be an Athenian citizen. Otherwise Aeschinus would scarcely have dared to treat Sannio as he did (see 198). But Terence evidently intended that she should not be represented as freeborn, as he never alludes to the matter again, and the discrepancy may be accounted for, in this case as in others, as due to the "contamination," which would lead to the neglect of many matters of detail.

*ego . . . manu*, 'I formally maintain that she is freeborn.' *adserere manu* is a legal phrase signifying to assert the freedom of a person by symbolically laying one's hands on him. *causa liberalis* was an action at law to recover liberty, ἀπαλπεῖς εἰς ἐλευθερίαν. Cf. Plaut. Curc. 490 *memento promississe te, si quisquam hanc liberali causa manu adsereret, mihi omne argentum redditum eiri, minas triginta*; Poen. 964 *cas liberali iam adseres causa manu*.

195. *uide utrum uis*, 'consider which you prefer'; note the indicative. In the early Latin speech, as also in the early Greek, the tendency to paratactic arrangement of the members of a sentence predominated. Accordingly a question, though logically dependent, was often grammatically independent; e.g. 'tell me, where are you,' instead of 'tell me where you are.' Hence the frequent occurrence of the indicative in dependent

questions in Plautus and Terence. The indicative occurs most frequently after such expletives as *dic mihi*, *loquere*, *cedo*, *responde*, *expedi*, *narra*, *uide*, *rogo*, *uolo scire*, *fac sciam*, *uiden*, *audin*, *scin*, etc. Cf. 228-9, 342, 559, 630; Plaut. Rud. 948. See A. 334. d; H. 529. II. 7; G. 469. R.; Roby 1761; Madvig 356. obs. 3; and E. Becker *de syntaxi interrog. obliq.* in Studemund's *Studien*, p. 115 sq. Cf. Palmer's note on Hor. Sat. 2. 4. 38; Postgate on Propert. 1. 2. 9, and Ussing's note on Plaut. Amph. Prol. 17.

*causam meditari tuam*, 'con over your case,' so as to be ready to plead it in court when the time arrives.

196. *dum*, 'until'; frequently followed in this sense by the present indicative in Plautus and Terence, and even in Cicero, especially after such verbs as *exspecto*, *operior*, and the like. The future action is thus represented as certain. Cf. 785, Phorm. 982, Andr. 329, 714 *dum exeo . . . me operire hic*. See Madvig 339. obs. 2. b. Aeschinus goes into the house, followed by his slaves. Sannio remains without and soliloquises.

*pro*, etc.: see on 381.

197. *miror qui*: i.e. *miror eos qui*; so Heaut. 897 *equidem miror (te), qui alia tam plane scias*. *qui* in these cases is not the interrogative adverb.

*occipiunt* belongs to the *sermo cottidianus*.

*ex*: of the efficient cause, 'in consequence of'; so Andr. 268, Phorm. 750 *ex aegritudine hac miscram mors consecutast*.

*iniuria*, 'abuse,' 'insult,' 'mortification.'

198. *domo me eripuit*: a fact not mentioned before, and altogether foreign to Aeschinus' best interests; for had Sannio remained at home, he would not have been able to cause delay in the transfer of the music-girl to Micio's house, and the scandal occasioned by a row in the open street might have been avoided. We see here another of the many minor inconsistencies due to *contaminatio*.

*meam*: see on 179.

199. *plus quingentos*: after the comparatives *plus*, *minus*, *amplius*, *longius* without *quam*, a word of *measure* or *number* often is not changed to the ablative, but keeps the case required by the context, without reference to the comparative. The comparative is then in a sort of apposition, 'he has inflicted five hundred blows [and] more.' See A. 247. c and note.

**colaphos** = *κολάφους*. The Latin form was *alapa* (nom. sing.); for the omission of the initial *c* cf. *lamentum* with *clamare*, *laena* with *χλαῖνα*, *rudus* with *crudus*, *nidor* with *κνῖσα*. Roby 110, 3.

**infregit**: *illisit, inflixit*. (Donatus.) Cf. Plin. H. N. 8. 36. 130 *colapho infracto exanimantur*.

200. **tantidem emptam**, 'at cost price.'

**tradier**: the archaic form in *-ier* of the pres. inf. pass. is most frequently found at the end of the line in Plautus and Terence, or at the close of the first half of an asynartete verse. The form is a favourite with the poets. Cf. 273.

201. The entire verse is ironical.

**uerum enim**: *enim* is often combined with other particles, as e.g. *enim uero, nil enim, non enim, at enim, quia enim, certe enim, enim iam*. See on 168.

**promeruit**: used only in a good sense; *commerco* only in a bad; *merco* in either. Cf. 681, Phorm. 516, Andr. 139.

202. **cupio**, 'I am willing,' 'ready.'

**modo arg.**: see on 40.

**reddat**, 'pay': so 205, 279, 280.

**hoc** refers to the payment of the money; cognate accusative. Cf. n. on 253.

**hariolor**, 'I am dreaming,' 'I talk like a fool'; from *hariolus*, and connected by Tyrrell with *hirae*, 'entrails.' Cf. Phorm. 492. In Plautus this verb always = *divinare*.

203. **dare**: for *daturum esse*; frequent in Terence after verbs of promising. The pres. inf. marks the immediate fulfilment of the promise, as in Caes. B. G. 4. 21 *qui polliceantur obsides dare atque imperio populi Romani obtemperare*. See on 224.

**testis faciet**, 'he will call witnesses'; Plaut. Curc. 565 *ne facias testis*.

204. **uendidissee me**: if Sannio agrees to sell the girl he will thereby invalidate his suit for damages, for Aeschinus will summon witnesses to testify to the compact, although he will take his time about the payment of the purchase-money.

**somnium**, 'mere fancy,' 'moonshine'; cf. 395, Phorm. 874.

**mox; cras redi**: the words of Aeschinus, as Sannio foresees them; cf. 233 sq., Plaut. Mostell. 568 *redito huc circiter meridiem*.

205. **id**: *i.e.* postponement of payment.

206. **res**, 'the fact,' 'the truth.'

**quaestum**, 'business,' *i.e.* of a leno.

**occeperis**: cf. Andr. 79 *accepit condicionem, dein quaestum occipit*. See on 197. See App.

207. **accipiunda** = *patiunda*; cf. Eun. 771, 762, Phorm. 769.

**muissitanda**: *muissitare* is employed by both Plautus and Terence, and is generally equivalent to *reticere*. Thus Plaut. Pseud. 501 *quam ea muissitabas* = 'when you maintained silence with regard to these matters,' Truc. 311 *egone haec muissitem* = 'can I keep silence on these matters?' For a discussion of *mutire, muissare, muissitare*, see Ramsay's Mostell. p. 142. — Translate *a. et m. est*, 'must be borne in silence.'

208. **frustra . . . puto**, 'in vain do I make these calculations'; cf. the proverbs "to reckon without one's host," "to number the chickens before they are hatched." Cf. n. on 796.

## ACT II. Sc. 2

Aeschinus has informed his slave Syrus of the state of the case, and the latter promises to coax Sannio into giving up the music-girl at cost price. Syrus takes advantage of certain complications in Sannio's affairs, which will not brook delay. Had Sannio been in a position to await the issue of a law-suit it might have gone hard with Aeschinus.

209. As Syrus enters the stage from Micio's house he turns and speaks to Aeschinus within. The latter is partly visible behind the door.

**tace**: with the idea 'rest assured' connoted.

**ipsum**: Sannio.

**accipiat faxo**: *faxo* is constructed with the subjunctive in Terence, only when the verb precedes it; otherwise it is followed by the future indicative,—four times, Eun. 285, 663, Phorm. 308, 1055. In Plautus there is no well-authenticated instance of the fut. ind. The Augustan writers are consistent in the use of the subjunctive.



**fazo**: in the older language there was a future indicative in -so and subjunctive in -sim, formed from the stem, as *fazo* (fac-so), *faxim* (fac-sim); cf.  $\pi\rho\acute{\alpha}\zeta\omega$  ( $\pi\rho\alpha\gamma\text{-}\sigma\omega$ ). In the first and second conjugations the *s* was doubled, as *leuasso* (from *leuare*), *prohibesso* (from *prohibere*). Many of these forms are found in Plautus. Vergil, Livy, Ovid, Horace, and even Cicero, occasionally employ them. Terence uses only *fazo*, *faxis*, *ausim*, *ausis*, *excessis*, *appellasis*. See A. 128. e. 3; H. 240. 4; G. 191. 5; Roby 619-625 and 1486; Madvig 115 sq. According to Victor Henry (*Comp. Gram. of Gr. and Lat.* p. 115, Eng. Transl.) *fazo* was a subjunctive of the sigmatic aorist. If so, it was nearly equivalent to the fut. in meaning. Cf. King and Cookson, p. 463; Stolz, *Lat. Gram.* in I. v. Müller's *Handb. d. klass. Altertumswiss.* II. p. 233.

210. **bene**: with *esse actum*.

**quod**: conjunction, 'that'; see on 305.

211. **te . . . ero**, 'that you have had something of a set-to with my master.'

**nescio quid** generalises and therefore weakens. See on 79.

211-2. **numquam . . . comparatam**, 'I never saw a contest more unfairly matched'; *certatio comparata* is an expression borrowed from the gladiatorial combats.

213. **illē uérberando**: see on 72.

**usque**, 'quite'; the limit to which *usque* reaches is indicated by *defessi*: they contend even to the point of utter weariness. Cf. Juvenal, 3. 289 *si rixa est ubi tu pulsas, ego uapulo tantum*.

214. **tua culpa**: ablative. The idea is expressed in full in Hec. 228 *non mea opera neque pol culpa euenit*; Eun. 980 *culpa non factumst mea*.

**quid facerem**, 'what was I to do?' Deliberative subjunctive; see A. 268; H. 484. V.; G. 468.

**adulescenti . . . oportuit**, 'you ought to have humoured the young man'; see on 218; cf. n. on 431; cf. also 708, Andr. 641.

**gestum**. With *oportuit*, *deciit*, *conuenit*, *debueram*, *oportuerat*, etc., when used for the purpose of telling what ought to have been done, the perfect infinitive is often employed in the active, commonly in the passive, and in the latter usually without *esse*. Madvig 407. obs. 1. The construction in full

would be *morem a te gestum esse oportuit*; cf. Heaut. 536 *haec facta ab illo oportebat*; ibid. 247, 635; Andr. 239 *nonne prius communicatum oportuit*?

215. The first **qui** is an interrogative adverb (see on 179), the second the relative pronoun; 'how could I have humoured him more, (I) who already have gone to the extent of presenting my mouth (to his blows)?'

**hodie**, 'this very day,' 'already,' merely adds emphasis. Donatus on this passage (see Brix on Plaut. Men. 1. 3. 36) says, '*hodie*' non tempus significat, sed iracundiam, eloquentiam, ac stomachum. See on 551.

**loquar**: subjunctive, because the question is regarded as actually dependent; see on 195. Syrus now comes to the matter he has in hand.

216. **in loco**, 'at the right time'; cf. 827, 994, Heaut. 537.

**lucrum**: the idea, somewhat elevated in tone, occurs in Plaut. Capt. 327 *est etiam ubi profecto damnum praestet facere quam lucrum*.

**hui**: ironical, as in Eun. 223, Andr. 474; cf. 411 infra.

218. **adulescenti esses morigeratus**, 'if you had given in to the young man'; cf. n. on 214 and 431. *si* in 217 belongs to this clause also. The asyndeton is in harmony with Terence's style. *morigeror* (or -o) *alicui*=*gerere morem alicui*, 'to adapt one's ways to another,' 'to please'; usually with dat. of the person, as here, but also with dat. of the thing, as in Plaut. Capt. 198 *nunc seruitus si euenit, ei uos morigerari mos bonust*, and Cic. Orat. 48 *uoluptati aurium morigerari debet oratio*.

219. **ne non tibi istuc faeneraret**, 'that it would not pay,' 'would not bring in interest'; *faenero* generally means 'to lend on interest.' The deponent *faeneror* is preferred by Augustan writers.

220. **rem**: i.e. *pecuniam*, *lucrum*; cf. 95, Andr. 288.

**abi**: 'be gone,' 'get out'; the meaning varies somewhat with the context. Cf. 564, 620, 699, 703, 765, 776. Here the tone of the ejaculation is contemptuous; cf. Plaut. Mil. 291, 324. It is sometimes complimentary, sometimes threatening, sometimes expressive of contentment and satisfaction. See on 564 and 765.

221. **istuc**: your opinion, way of looking at the matter.



**numquam adeo**, etc., 'I never attained to such a pitch of cunning as to refrain, etc.' Ramsay, Mostell. Excurs. i. p. 183.

222. **malle potius**: the doubling of the comparative is for emphasis; cf. Andr. 427 *omnis sibi malle melius esse quam alteri*.

223. Syrus now attacks Sannio from another quarter. He says flatteringly 'Come now, I know your mind: as if twenty minae were of any account to you, provided you oblige him (*i.e.* my master). Besides, the report is current that you are on the eve of your departure for Cyprus.'

**quasi**: note the double ellipse, '[you speak] as [you would speak] if'; cf. 271, 941; Plaut. Capt. 763 *quasi in orbitatem liberos produxerim*.

**iam usquam**: ironical, = *in ulla aestimatione*; cf. Eun. 293 *neque uirgost usquam neque ego*, and the Greek *οὐδαμοῦ λέγω* 'I account him nowhere,' *i.e.* 'as naught' (Soph. Ant. 183). See App.

224. **proficisci**: the present infinitive for the future, — frequent in the *sermo cottidianus*; cf. n. on 203; Andr. 411, Eun. 520 *sperat se a me auellere*.

**hem**: an emotional ejaculation, here expressive of surprise, 'what?' In reality it is the sound made in clearing the throat. It is common in Plautus and Terence, and is sometimes written *em* in the MSS.; cf. n. on *em*, 169. Sannio did not suspect that Syrus was possessed of this information.

225. **coemisise**: *coem* is one syllable, as in *coemptionalem*, Plaut. Bacch. 976.

**hoc**: ablative of cause with *pendet*, 'on this account, I know, your mind hangs in the balance,' *i.e.* you are doubtful whether to go or stay. Some editors take *hoc* as an acc. after *scio*, 'so much I know.'

226. **spero**: parenthetical; see on 79 (*credo*).

**hoc ages**: freely, 'there will be time enough for you to attend to this bit of business.'

227. **nusquam pedem**: sc. *feram*; cf. Plaut. Men. 381 *pedem . . . tetulit*, 554 *fer pedem*, 630 *tetuli pedem*. Having repulsed Syrus with this remark, Sannio steps to one side and talks to himself.

**timet**, etc.: said aside as far as 235.

228. **scrupulum**: lit. 'a sharp bit of stone'; hence figuratively, 'uneasiness,' 'difficulty,' 'doubt.' Cf. Andr. 940, Phorm. 1019; Cic. pro Cluent. 28. 76 *hic tum iniectus est hominibus scrupulus et quaedam dubitatio*.

**o scelera**: accusative; see on 304.

229. **ut . . . oppressit**: sc. *me*; for the indicative see on 195.

**in ipso articulo**: sc. *temporis*, 'at the very nick of time'; cf. Cic. pro P. Quinct. 5. 19 *ut eum . . . in ipso articulo temporis astringeret*.

**emptae**: sc. *sunt*.

232. **hoc**: the transaction with Aeschinus.

**agam**: with thought of 226 *hoc ages*.

233. **refriferit res**, 'the matter will have grown cold'; *i.e.* it will be useless to pursue it. Cf. "strike while the iron is hot." Cf. also Cic. ad Att. 1. 19. 4 *sed haec tota res interpellata bello refriferat*.

**nunc . . . eras**: what Aeschinus and his friends will say; cf. n. on 204.

234. **quor passus es**, 'why did you allow it?' *i.e.* allow the girl to be taken from you and to remain so long in the young man's possession.

**ubi eras**, 'where have you been meanwhile?' **perdere**, 'to bear the loss.'

235. **persequi**: sc. *causam*, or *iūs*; cf. 163, 248 *litis sequar*.

236. 'Have you now counted up that which you reckon will accrue to you?' *i.e.* from your voyage to Cyprus. For *redire* in this sense cf. Plaut. Trin. 530 *tribus tantis illi minus redit quam opseueris*.

**ad te**: see on 40.

**rediturum putes**: *i.e.* *rediturum sit*. *putes* is pleonastic. So *dicere* and similar words frequently in Plautus and Terence.

237. **hocine incipere Aeschinum**: see on 38; cf. 629, Andr. 245 *adeo hominem esse inuenustum aut infelicem quemquam, ut ego sum!*

238. **per oppressionem**: the *oppressio* consists in his choosing just this time, so fraught with risk of loss to Sannio, in which to secure possession of the music-girl. For **pēr opprēss**. see on 142.

**postulet**=*uelit*; frequent in the comic writers.

239. **labascit**: said aside.

**unum hoc habeo**: *i.e.* to propose.

240. **uenias**: for the subjunctive see on 110; cf. n. on 248; Eun. 174 *potius quam te inimicum habeam, faciam ut iusseris*.

241. **seruesne**, etc., depends on *periculum*.

**diuiduom face**, 'split the difference'; cf. Plaut. Rud. 1408 *diuiduom talentum faciam*. The older forms *face*, *dice*, *duce* (not *ferē*) occur often in Plautus and Terence, though less frequently than the shortened *fac*, *dic*, *duc*. Cf. 482 *abduce*, 910 and 917 *traduce*, Andr. 680 and 833 *face*, Hec. 803 *dice* (doubtful).

242. Syrus takes advantage of the signs of weakness shown by Sannio in 237-8, and goes so far as to hint that one-half the cost price of the slave-girl will be enough for him. He does this that Sannio may be not merely willing but glad to part with her for twenty minae; cf. 209-210.

**minas decem**: about £37:5s. or nearly \$187.50; see on 370. Cf. n. on 191.

**conradet**, 'he will scrape together'; cf. Phorm. 40, Heaut. 141 *conrasi omnia*.

243. **sorte**, 'the principal'; the twenty minae which Sannio had himself paid for the girl. Cf. Plaut. Mostell. 550 *qui mihi neque faenus neque sortem argenti danunt*; Shak. Mer. of Ven. iv. 1, "Shall I not barely have my principal?" *Sors* is opposed to such words as *fructus*, *faenus*, *usura*, 'interest.'

245. **colaphis**: see on 199.

246. **etiam insuper**: for such pleonasm cf. 224, 255, 259, 268, 293-4, 366, 525, 541, 785.

**defraudat**: because Aeschinus has already offered (192) the full price of twenty minae.

**nusquam abeo**: like *nusquam pedem*, 227.

247. Syrus turns as if to depart, in order, if possible, to obtain Sannio's consent to his proposal by a show of indifference.

**num quid uis quin abeam**, 'you don't want anything, do you, before I go away?' A conventional form of leave-taking, sometimes abbreviated to *num quid uis?* as in 432; Hec. 272; Plaut. Trin. 193; Hor. Sat. 1. 9. 6, and this was the most usual

form of the expression. Other forms were Phorm. 458 *num quid nos uis?* Eun. 191 *num quid uis aliud?* ibid. 213 *num quid aliud imperas?* Phorm. 151 *num quid aliud me uis?* Eun. 363 *num quid me aliud?* Cf. also Phorm. 563 *num quid est quod opera mea uobis opus sit?*

**immo**, etc., 'yes (on the contrary, I do want something), I have to beg of you, etc.' *immo* may be translated 'yes,' when used in reply to a negative proposition, or when 'yes' is in reality equivalent to 'on the contrary.' Ramsay's Mostell. Excurs. iv. p. 201.

248. **potius quam litis sequar**: see on 110 and 240. Cf. 498; Phorm. 407 *etsi mihi facta iniurias, uerum tamen potius quam litis secter* . . . *abduc hanc, minas quinque accipe*. Syrus has now accomplished that which he promised Aeschinus to do for him, in 209 sq.

249. **meum**, 'my bare due'; so Heaut. 742 *tuom tibi reddo*, 'only your due.'

251. **memorem** . . . **gratum**: *i.e.* if you intercede for me with your master, 'you shall say, etc.'

252. **sed** . . . **amica**: Syrus says this aside, and at the same time turns from Sannio toward Ctesipho whom he sees coming from the forum. Sannio, thinking Syrus is about to enter the house, reminds him of his request in the words *quid quod te oro?* But Syrus bids him wait a moment.

**Ctesiphonem**: Terence always so declines Greek names in *-ῶν*, *-ῶντος*; cf. *Clitiphon*, *onis*, Heaut. 697, 703 (*Κλειτοφῶν, ὄντος*); *Antiphon*, *onis*, Phorm. 463, 753 (*Ἀντιφῶν, ὄντος*); *Demiphon*, *onis*, Phorm. 899 (*Δημοφῶν, ὄντος*).

253. **quid quod**: *quod* is a cognate acc., really an adverbial use (see on 79). Cf. n. on 305. Translate, 'what about my request?'

## ACT II. SC. 3

Ctesipho, who has heard that his brother has rescued the music-girl for him, comes to express his joy and gratitude. It is distinctly implied in this scene that Ctesipho had no hand in the abduction of the girl, whereas in 355-6 the contrary is affirmed. The discrepancy may be owing to the "contamination."

254. Ctesipho enters from the right, soliloquising.  
**abs**: in Terence only before *te*, though used originally, instead of *ab*, before words beginning with *c*, *q*, *t*.

**quiuus**=*quouis*; *qui* is an old abl. form referring to any gender, singular or plural; cf. 477, 750, Plaut. Capt. 1003 *quicum lusitent*. See Ramsay's Mostell. Excurs. vii. Cf. n. on 179.

**beneficium**: see on 72.

**gaudeas**, 'one is glad'; the subjunctive is often used in the second pers. sing. to denote the act of an indefinite subject. So Andr. 460 *fidelem haud ferre mulieri inuenias uirum* ('one finds'); Plaut. Capt. 420 *uideas* 'one sees.' See A. 311. a and 309. a; H. 485. note 3 and 508. 5. 2); G. 252. R.; 598; Roby 1544; Madvig 370.

255. **uerum enim uero**: see on 246.

**id demum iuuat**, 'that especially is delightful.'

**quem aequomst**: *i.e.* persons who through kinship or the like stand near to one, as Aeschinus to his brother Ctesipho.

256. **o frater frater**: cf. Andr. 282 *o Mysis Mysis*, Eun. 91 *o Thais Thais*, Hec. 856 *o Bacchis, o mea Bacchis*. The repetition indicates that Ctesipho is at a loss for words in which to express his affection for his brother.

257. **uirtus**, 'merit,' 'generosity,' 'magnanimity.'

258. **rem . . . praecipuam**, 'advantage.'

259. No one has a better brother than I.

**homini nemini**: a pleonasm of the *sermo cottidianus*, employed to strengthen the statement: cf. Phorm. 591 *ego hominem callidiorem uidi neminem*.

**artium**=*morum*, 'qualities'; cf. Plaut. Trin. 72 *artes antiquae tuae*. For the genitive of the thing with *principem* cf. Cic. in Verr. 5. 1. 4 *flagitiorum omnium uitiorumque princeps*.

260. **o Ctesipho**: *o* with the vocative always expresses good feeling, or affection.

Scan *Aeschinūs* | *uīst̄ illum*. The last syllable of the first half of an iambic Octonarius is regarded as at the end of a verse (*syllaba anceps*). See also on 73.

**illum**, 'there he is'; Syrus points towards the house of Aeschinus; cf. *ellam intus*, 389. *illum* (*em, illum*) and *ellam*

(*em, illum*) are used either as here and in 389, to designate the place where an absentee may be found, if desired (cf. Andr. 355), or to point out the person in question while at a distance from, though visible to, the speaker (cf. Plaut. Curc. 278, Ussing). *eccum, eccam*, and *em* usually point to some person in the speaker's immediate vicinity (cf. 361, 553, 720, 890, 923); sometimes to an absent person, as in Plaut. Capt. 169, Amph. 120. See on 361.

**hem** here denotes joy; more often grief, anger, alarm, surprise. See on 224.

261. **quid sit**: see on 84.

**illius**: scanned as two syllables.

**festiuom**, 'dear,' 'delightful'; cf. 983, 986, Eun. 1048 *mei patris festiuitatem et facilitatem*.

**caput**: by synecdoche for the whole person, especially in familiar address, 'fellow'; cf. the Greek *κεφαλῇ*. So in 966; Plaut. Mil. 725 *o lepidum caput*; Ter. Andr. 371 *ridiculum caput*, Eun. 531 *o capitulum lepidissimum*.

262. **quom**, etc.: this clause ends with *commodo*. See App. **post**, 'of secondary importance'; to be taken with *esse*, not *putauit*. For the opposite construction cf. Hec. 483 *quom te postputasse omnis res prae parente intellego*.

263. **famam**, 'discredit.'

**laborem**, 'trouble,' 'misery,' 'distress.' See App.

**peccatum**: always of a single act; here the forcible abduction of the music-girl.

264. **pote**: shortened from *potis*, and, like *potis*, a nominative and indeclinable. The omission of the copula (*est*) is common in lively speech. See on 344. See App.

**supra**: cf. Andr. 120 *ut nil supra*, Eun. 427 *nil supra*, Cic. ad Att. 13. 9. 3 *sed ita, accurate, ut nihil posset supra*.

**quid nam**, 'why, pray'; see on 537.

**foris**: the singular of the third declension, especially in this expression; cf. Plaut. Mil. 154 *sed foris concrepuit*, Aul. 665 *atque foris crepuit*, Bacch. 234 *sed foris concrepuit nostra*; but in Terence not elsewhere so. Cf. n. on 109.

**crepuit**, 'rattled,' 'creaked,' indicates the noise made by the bolt as it was pushed back, or, more probably, the creaking of the door in opening, for ancient doors were hung on wooden

pivots (*cardines*) which made considerable noise when moved. See Marquardt, *Privatleben der Römer*, 2nd ed., i. p. 230. The door was said *crepare*, *concrepare*, *ψοφείν*, when an inmate made his exit from the house, while *pultare*, *κόπτειν*, denoted the knocking of a person seeking admission; cf. 633, 637. To explain *crepare*, *ψοφείν*, of a tapping from within to warn passers in the street that the doors opened outwards is a mistake. See Tyrrell's note on Plaut. Mil. 154; Becker, Char. p. 44, note 32 (Metcalfe's transl.); Ramsay's *Mostell.* pp. 144-6.

**mane, mane**: cf. 620 *abi*, *abi*; 877 *age*, *age*; Heaut. 349 *redi*, *redi*. It was Ctesipho's intention to enter the house, but Syrus detains him with the information that it is his brother who is coming out.

## ACT II. Sc. 4

Aeschinus now returns, as he promised in 196, to settle the dispute with the slave-merchant, and to see his brother as well (see 266). Ctesipho is anxious to keep the matter as much in the dark as possible. Sannio is willing to part with the music-girl at cost price, and receives definite assurance that the money will be paid.

265. **sacrilegus**, 'rascal', 'wretch'; frequent in Terence. Cf. 304, Eun. 829, 911, 922. See on 159.

**me quaerit**: Sannio recognises himself at once as the *sacrilegus*,—a comic touch, like that in Plaut. Pseud. 974, where the leno, overhearing the sycophanta exclaim *hominem ego hic quaero malum, legirupam, impurum, periurum atque impium*, remarks *me quaeritat: nam illa mea sunt cognomenta*.

**quid**: any money. Sannio's words are said aside.

**nam**: see on 537; cf. n. on 264.

266. **opportune**: see on 81. Aeschinus at this instant sees his brother.

**quid fit**, 'how goes it?' like *quid agitur?* 883, 373, 901; Plaut. Merc. 283 *Euge: et tu, Demipho, saluto. quid fit? quid agis?*

267. **omitte uero**, 'pray lay aside.'

**tristitium**=*tristitiam*; the archaic form is preserved only in the Codex Bezae Cantabrigiae. So *nequitium* in 358, and Heaut. 481.

Other nouns, whose case endings fluctuate (either throughout the singular or in a single case) between the first and fifth declensions, are *mollities*, *mundities*, *luxuries*, *segnities*, *durities*.

268. **qui . . . habeam**, 'since I have'; see on 66. Cf. 368.

269. **in os**: cf. Gr. *κατὰ στόμα*; Fr. *au nez*.

**amplius**, 'further.'

270. **adsentandi**: sc. *causa*. The genitive of the gerund expressing purpose, not uncommon in the writers of the Silver age, notably Tacitus, is rare in the early Latin, and may be explained in this case as due to imitation of the Greek infinitive with *ροῦ*. Cf. Liv. 9. 45 *ut . . . Frentani mitterent Romam oratores pacis petendae amicitiaeque*; Tac. Ann. 2. 59 *Germanicus Aegyptum proficiscitur cognoscendae antiquitatis*.

**quam quo**: i.e. *quam quod*; cf. 825 *non quo . . . sed quo*.

**habeam**: the subjunctive, because of the mental conception; see A. 321. a; H. 516. II and 2; G. 541.

**gratum**, 'acceptable'; as in Eun. 275 *quam hoc munus gratum Thaidi arbitrare esse?* Cic. Tusc. Disp. 5. 15. 45 *id gratum acceptumque habendum (est)*.

**facere**: sc. *me*; see on 52.

271. **age inepte**, 'come, come, you foolish fellow'; cf. 553, 941, Eun. 311.

**quasi**: see on 223.

**nunc**: in contrast to an earlier time when education had rendered their aims in life widely different.

**norimus**=*nouerimus*. The original long quantity of the *i* in the ending of the perfect subjunctive is retained here and elsewhere in Plautus and Terence; cf. Phorm. 772 *gesserimus*; Plaut. Bacch. 1132 *uenerimus*, Mil. 862 *dixeritis*.

**nos inter nos**: so Heaut. 511 *ne nos inter nos congruere illi sentiant*.

272. **hoc mihi dolet**: see on 733.

**rescisse**, 'learned of the matter,' 'found out about it.'

**in eum locum redisce, ut**, 'had been reduced to such a pass that'; cf. Heaut. 359 *in eum iam res rediit locum, ut sit necessus*. See App.

273. *nil possent auxilii*: *i.e.* if Ctesipho had left the country (see 275), or Sannio had taken the girl to the slave-market at Cyprus and sold her there.

*nil*: see on 142 and 79.

*auxilii*: see on 200.

274. *pudebat*, 'I was ashamed,' *i.e.* to acknowledge it.

275. *paene e patria*: *sc. fugere*; ἀποσιώπησις εὐφημισμοῦ χάριν. (Donatus.) Ctesipho had contemplated leaving the country. See on 385. Cf. Heaut. 117 in *Asiam ad regem militatum abiit*, Chremes; Plaut. Merc. 658, where Charinus, in a like case, resists all the efforts of Eutychus to dissuade him, and says, *frustra dixti. hoc mihi certissimum est: eo domum, patrem atque matrem ut meos salutem: postea clam patrem patria hac effugiam*, etc. According to Donatus, Menander represents Ctesipho as having meditated suicide.

*deos*: one syllable. Cf. *Introd.* p. lxiv.

*quaeso*: in the comic writers, not only used absolutely as in 190, Heaut. 736, but also as a governing verb—with *ut*, as here and in 298, 491, Andr. 487; with accusative of a neuter pronoun, as in 247; with a personal acc., *deos*, as here and in 298, 491, Andr. 487. *quaeso* is an old form of *quaero*; see Festus, s.v., p. 259 (Müll.)

276. *peccavi*: *i.e.* in keeping the matter a secret.

*quid ait*, etc.: *i.e.* what claim does Sannio make? Addressed to Syrus.

*tandem*: see on 685.

*nobis*: ethical dative; see on 61.

*iam mitis est*, 'oh, he is pacified'; cf. Shak. *Ham.* Act iii. Sc. 2, "I am tame, sir."

277. *hunc*: Sannio.

*absoluam*, 'pay off,' 'satisfy,' by the payment of the twenty minae through a banker. Bankers, *argentarii*, did business in the forum; cf. Phorm. 921 *sed transi sodes ad forum atque illud mihi argentum rursum iube rescribi*, Phormio.

278. *insta*, 'urge the matter on,' *i.e.* the payment of the money; cf. 247 sq. Sannio does not address himself to Aeschinus who intentionally avoids conversation with him, using his slave as a go-between.

*eamus*, 'let us be off'; this, with the reason that follows, is

an additional bit of sly knavery, having in view the tricking poor Sannio out of his promised compensation. But Sannio heads Syrus off as in 227, and brings him round to a repetition of the assurance that the money shall be forthcoming.

in *Cyprum*: in 224 and 230 the accusative denotes the limit, and the preposition is omitted; here only the general direction is intended.

*non tam quidem*: *sc. properat*; *i.e.* I'll not stir a step. For the use of *tam* here cf. Heaut. 1052 *ne tam affirma te* = 'don't be so stubborn,' Phorm. 998 *tu tam times*. See App.

279. *hic*: in Athens; or, here where I stand. In either case he gives the impression that he can afford to wait, and thus allays suspicion with regard to the impending visit to Cyprus.

*reddetur*: *sc. argentum*.

*ne time*: an archaic construction, frequent in the *sermo cottidianus*; in the later Latin confined to poetry. Cf. 802; Heaut. 1052 cited on 278 supra, Phorm. 803 *ne nega* with Dziatzko's note. See A. 269 note; H. 488-9; G. 263.

280. *ut . . . reddat*: *sc. timeo*.

*omne*, 'the sum in full.'

*sequere hac*: *sc. uia*, 'follow this way'; cf. Heaut. 664, 832.

281. Aeschinus departs (to the right of the spectators). Syrus and Sannio are about to follow, when Ctesipho, who had already turned to enter Micio's house, calls Syrus back. Sannio continues on his way, so that only Syrus and Ctesipho remain. The latter makes it evident by his anxiety how little accustomed he is to doings of this sort.

*heus*: an interjection often used in calling to people; cf. Eun. 337, Heaut. 348.

*inpurissimum*: see on 183.

282. *absolutote*: the plural includes Aeschinus.

*siet*: this archaic form of the subjunctive is placed by the comic poets chiefly at the end of the line in iambic and trochaic metre, and at the close of the first half of the verse in the tetrameter. Cf. 298; Hec. 567.

283. *aliqua*: *sc. uia*, 'some way'; cf. Phorm. 585 *uereorque ne uxor aliqua hoc resciscat mea*.

**ad patrem** . . . **permanet**, 'should reach the ears of my father'; Plaut. Capt. 220 *neu permanet palam haec nostra fallacia*, i.e. 'should leak out.'

**perpetuo**, 'forever,' 'absolutely.' The idea is strengthened by the alliteration; so Eun. 1043 *quin ego nunc perpetuo perierim*, Plaut. Pers. 281 *ut perpetuo pereas*.

285. **lectulos**: eating-couches for the intended banquet; see 370, 376 sq.

**nobis**: Donatus calls attention to the slave's very fine way of speaking; cf. 338 *a nobis*.

**cetera**: everything else requisite for a feast; cf. Heaut. 125 *video alios festinare lectos sternere, cenam adparare*.

286. **re**: the business with the slave-merchant.

**conuortam me**: Donatus notes the "swagger" in this expression; cf. Plaut. Stich. 402 *quom bene re gesta saluos conuortor domum*.

**obsonio**: (ὀψώνιον), special additions to a banquet, which would not, like meal or bread, be kept in the house; the finer kinds of vegetables, and particularly fish. These Syrus was now intending to bring home with him from the market.

287. **ita quaeso**, 'yes, please do'; for *ita* = 'yes' cf. 521, 570, 642, 655. Cf. n. on 543 and 561.

**hilarum**: elsewhere in Terence *hilarum*, *a*, *um*, the preponderating form in old Latin. See App.

**sumamus** = *consumamus*. Cf. 854; Plaut. Pseud. 1268b *hunc diem sumpsimus prothyme*. Translate, 'let us spend this day in merry-making.' Ctesipho enters the house. Syrus hastens after Aeschinus towards the forum. The stage is empty and the opportunity presents itself to close the act.

### ACT III. Sc. 1

While the first and second acts are occupied with the affairs of Ctesipho, whose disgrace Aeschinus takes upon his own shoulders, the third act develops the intrigue in which Aeschinus himself is personally involved. Sostrata, a widow and mother of Pamphila of whom Aeschinus is secretly enamoured, expresses to Canthara her anxiety concerning

Aeschinus, who had not paid lately his usual visits. Canthara is an elderly female slave, who had formerly been nurse to Sostrata, and was in consequence on terms of great familiarity with her mistress.

At the opening of the act Sostrata is standing before her house, in company with Canthara, and is looking anxiously for the arrival of her slave Geta, or for a possible visit from Aeschinus.

288. **quid nunc fiet?** Sostrata is speaking of her daughter's impending "accouchement." Donatus says, '*imploratio*' est *magis trepidantis quam ignoratio et interrogatio*.

289. **recte** . . . **spero**: sc. *futurum esse*. See App.

**edepol**, 'by Pollux'; an adjuration to one of the "Great Twin Brethren." The word is made up of the intensive *e* [γ], found also in *ecastor*, and of forms of *deus* and *Pollux*. It has been said to be a contraction for *per aedem Pollucis*, and hence is sometimes written *aedepol*. *pol* and *edepol* were freely used by men and women alike; *hercule* or *hercle* only by men; *ecastor* only by women: on this subject see Aulus Gellius xi. 6.

**modo**, 'just now'; here used of the present; it is used of the immediate past in 87, and of the immediate future in Andr. 594 *domum modo ibo*.

**mea tu**, 'my dear one'; an apostrophe to Pamphila. Cf. Eun. 664 *iam infandum facinus, mea tu, ne audiui quidem*.

**primulum**, 'for the very first time'; notice the force of the diminutive, and cf. 898; Plaut. Men. 916 *iam hercle exceptat insanire primulum*. See App.

290. **adfueris**: i.e. *parienti*.

291. **neminem**: no relative in a position to render her genuine assistance.

**Geta** is the only male, as Canthara the only female slave in the family; cf. 481.

292. **nec** . . . **nec**: sc. *adest*, the subject of which is the antecedent of *quem* and *qui*. Spengel construes, *neminem habeo—solae*, etc.—*nec quem* . . . *mittam*, *nec qui*, etc.

293. **numquam** . . . **semper**: pleonasm; cf. n. on 246.

295. **e re nata**: ἐκ τοῦ νεωστὶ συμβεβηκός, i.e. 'after what has happened,' 'under the circumstances.' The phrase must be distinguished from *pro re nata* = 'according to circumstances.'

296. **uitium oblatumst**: i.e. *uirgini*; see 308.



**quod ad illum attinet**, 'as far as he is concerned'; this restrictive use of the relative is followed in Terence more often by the indicative than the subjunctive. Cf. 423, 427, 511, 519, 641, 692, 963, Eun. 214, 215, Heaut. 416, Hec. 760. See A. 320. d; H. 503. note 1; G. 629. R.; Roby 1695; Madvig 364. obs. 2. *fin.* Cf. n. on 641. Note on 162 may be applied to this clause.

297. **talem** is emphatic and general, and explained by the particular characteristics which follow.

**ex tanta familia**: the family of Aeschinus was one of wealth and standing; see 502. See App.

298. **quaeso**: see on 275.

**siet**: see on 282.

### ACT III. Sc. 2

The long-expected Geta now rushes upon the stage from the side of the forum. He has been a witness to the abduction of the slave-girl, and is talking to himself in excited tones about what he supposes to be the faithlessness of Aeschinus. He fails to observe the two women who with difficulty attract his attention, and elicit from him an account of what has happened.

299. **nunc illud est, quom**, 'matters have now reached such a pass that'; cf. Plaut. Capt. 516 *nunc illud est quom me fuisse quam esse nimio mauelim*, Rud. 664 *nunc id est, quom*. The MSS. have *quod*. Cf. n. on 18.

**omnia omnes**: a common collocation; cf. 978; Hec. 867, Andr. 96. The alliteration strengthens. It occurs oftenest in the last two or three words in a verse, but frequently extends to many words, as in 322; Phorm. 334; Plaut. Men. 252 *non potuit paucis plura plane proloqui*.

For the thought cf. 273. The verse may also be scanned as a trochaic Septenarius, *nunc illud est*, etc. Cf. n. on 309.

300. **auxili**: the genitive of nouns in *-ius*, *-ium*, ended, until the Augustan age, in a single *i* (not so the genitive of adjectives). In the Augustan age both Horace and Vergil used the contracted form, Ovid the uncontracted. Afterwards the longer form became general. See A. 40. b; H. 51. 5; Madvig 37. obs. 1.

301. **mihi**: Geta, as a faithful slave, includes himself among the unfortunates.

**que . . . que . . . que**: see on 64.

**erae**: Sostrata. *erus*, *era*, *erilis*, not *herus*, etc., is the best attested orthography in Plautus and Terence.

**filiae**: Pamphila. For *filia erilis* = *filia erae*, cf. *erilis filius* = *filius eri*, Andr. 602 and Eun. 289.

302. **circumuallant se**: *se* is the reading of the Cod. Bemb. and Donatus. For the figure cf. Plaut. Capt. 254 *ita uinclis custodiisque circummoeniti sumus*.

**emergi**: intransitive, as in Eun. 555 *unde emergam*, and hence impersonal in the passive. In Andr. 562 it is transitive.

**potest**: the impersonal use is frequent in Terence; cf. n. on 350.

303. **uis**: i.e. *uis allata*; see 308.

**solitudo**, 'helplessness'; cf. Andr. 290 *perque huius solitudinem*.

304. **hocine saeculum**: for similar protest against the degeneracy of the age cf. Plaut. Trin. 283 *noui ego hoc saeculum, moribus quibus sit*. In iambic and trochaic metre the comic poets prefer the syncopated forms *saeculum*, *periculum*, *oraculum*, *uinclum*, *spectaculum*, etc., but only in those words in which the syncopated vowel is preceded by a long syllable; cf. Eun. 246, Andr. 131, 350, 391, etc.

For the accusative in indignant exclamations see A. 240. d; H. 381; G. 340; Roby 1128; Madvig 236. Cf. 330, 758 and n. on 38. **-ne** is frequently added whether the infinitive follows or not.

**o hominem**: for the hiatus see on 183.

305. **quid nam est quod**, etc.: 'why, pray, is it that, etc.?' See A. 333; H. 516; G. 524 and 525. R. 1. *quod* is really an adverbial accusative, and is exhibited here in a sort of transition state between a relative and a conjunction ('because'). Cf. n. on 210, 162.

**nam**: see on 537.

**sic** belongs to *timidum* and *properantem*.

306. **quem . . . illum**: the change from relative to demonstrative is regular when each of two clauses has its own verb; but here the change takes place within a single clause,



so that *illum* is really pleonastic, and unnecessary except for the sake of emphasis. Cf. Verg. Aen. 5. 457; Hom. Odys. 2. 327.

309. Most easily scanned as a trochaic Septenarius, provided *loquitur* of the Cod. Bemb. be retained. See App. The verse is most commonly treated, however, as an iambic Octonarius. Cf. n. on 299.

310. *compos animi*, 'master of myself,' 'in control of my senses.'

311. *dari obuam*: more commonly *obuam fieri*.

312. *euomam*: cf. 510; Hec. 515 *in eam hoc omne quod mihi aegrest euomam*.

*aegritudo*, 'vexation'; usually opposed to *gaudium*, as in Andr. 961, Eun. 552.

313. 'I should regard it, for my own part, as sufficient punishment, if only I could wreak vengeance on them.' See App.

*mihi*: ethical dat.; cf. Phorm. 1029 *redeat sane in gratiam iam: supplici satis est mihi*.

*supplici*: see on 300.

*dum . . . modo*: separated as in Eun. 320, Heaut. 466, Plaut. Epid. 270 *dum id fiat modo*.

314. *seni*: probably Micio; possibly Demea.

*illud scelus*: Aeschinus.

*produxit*: cf. Plaut. Rud. 1173 *filia mea, salve: ego is sum qui te produxi pater*.

315. *inpulsorem*: that Syrus induced Aeschinus to forsake Pamphila is Geta's inference from what he knows of the character of that slave, and his influence with his master; cf. Plaut. Mostell. 899, where Tranio, the slave, says *me suasore atque impulsore id factum audacter dicito*.

*uah*: see on 38.

316. *sublimen*, 'upwards'; probably an adverb. The adverb appears in Plautus, in six places of the Cod. Vat. (B), and elsewhere. But that *sublimen* also appears as adjective is shown by Schmitz, Rhein. Mus. 1872, p. 616. See App.

*medium*, 'by the waist'; cf. Andr. 133 *adcurrit; mediam mulierem complectitur*.

*capite . . . statuerem*, 'I would set him head foremost on the ground'; cf. Verg. Aen. 1. 115 *pronusque magister uoluitur in caput*.

*in terra*: so the Cod. Bemb. Other MSS. have *in terram*. See on 38 (*in animo*).

317. *dispergat*: we should expect the imperfect, but the sense here does not require a strict adherence to the law of sequence, and the metre is assisted by the use of the present. For the form of expression cf. 782.

318. *praecipitem darem*: sc. *cum*; see on 79 (*tristem*). Translate, 'I would send him headlong into the street.' Cf. Phorm. 625, Andr. 606.

319. *ruerem*, 'I would hurl to the ground'; originally transitive, as here, but the transitive use was subsequently confined, for the most part, to the poets. Cf. 550; Heaut. 369; Verg. G. 1. 105 *cumulosque ruit male pinguis harenae*. Note the asyndeton and its picturesque effect. For *et* before the last word cf. 988; 846 *ac*; 944 *atque*; Andr. 24 *et*. Terence, however, like Cicero, usually either makes the asyndeton complete, or (rarely) inserts the conjunction before each separate word or idea (polysyndeton).

321. Geta, in his haste to reach the house of his mistress, neither looks about him nor recognises the voice of Sostrata when she calls him. Moreover he is afraid of trickery and delay, for it was a common practical joke at Athens to detain slaves in the streets on false pretences, that they might subsequently be punished for loitering.

*te ipsam quaerito*, 'you are the very person I am anxious to find'; the frequentative has an intensive force. Cf. 81 and 363.

322. *expecto*: synonymous with *quaerito*.

*oppido opportune*, 'most conveniently,' 'most fortunately.' *oppido* is an intensive adverb found very frequently in Plautus. When joined to an adjective or adverb in the positive, it gives it the force of a superlative. Its force may, in most cases, be conveyed by 'thoroughly,' 'entirely,' 'completely.' See Ramsay's Mostell. pp. 120, 121.

323. *era . . .*: Geta shrinks from communicating the bad news.

*trepidas . . . festinas*: cf. 305 *timidum et properantem*.

324. **animam recipe**, 'recover your breath'; like Plaut. Epid. 205 *recipe anhelitum*, Merc. 601 *prius quam recipias anhelitum uno uerbo eloquere: ubi, ubi ego sum?*

**ergo**: see on 172.

325. **fit**: see App.

326. **quid is ergo**: sc. *fecit*; see on 100.

328. **neque id occulte fert**, 'nor does he make a secret of it.' *fert*=our idiom 'he carries it off.' Cf. Cic. pro Cluent. 19. 54 *neque id obscure ferebat nec dissimulare ullo modo poterat*. The opposite is *prae se fert*.

**ipsus**: archaic for *ipse*. See on 78.

329. **satine**=*satisc*.

330. **nostrumne Aeschinum**: equivalent to *nostrumne Aeschinum hoc fecisse!* See on 304.

331. **in quo**, etc.: cf. 455; Phorm. 470 *quod nunc miserae spes opesque sunt in te uno omnes sitae*.

332. **erant qui**: see on 73.

**hac**: Pamphila, as in 341. The comic poets often use *hic* of an absent person.

**unum numquam**: in the reverse order, 293.

333. **puerum**, 'the child'; used of an infant not yet born, whose sex therefore was still undetermined. Cf. Andr. 400.

**patris**: Micio, who would give his sanction to the marriage by receiving the infant *in gremio*.

334. **sibi uxorem**: see on 40. This reading of the MSS. (not the Bemb.) does not scan quite so readily as *se uxorem* which is adopted by most editors from the reading of the Bemb., SIVX—. See App.

**hanc . . . ducere**: cf. 473.

335. **quod . . . opus est**: the personal use; see A. 243. e. R.; H. 414. IV. note 4; G. 390; Roby 1255; Madvig 266; Hallidie on Plaut. Capt. 159.

336. Canthara here joins in the conversation, but Geta addresses his answer to Sostrata, as appears from *tua fama et gnatae uita* in 340.

**au** expresses disapproval, protest, as well as surprise and irritation; cf. Andr. 751. For the hiatus see on 183.

**mi homo** expresses astonishment; cf. 111 *tu homo*; Andr. 721, and the Spanish "hombre!"

**sanun**=*sanusne*.

337. **hoc**: the whole story, but chiefly the fact that Aeschinus is the father of Pamphila's child.

**proferendum**, 'ought to be made known'; cf. Hec. 107, Ad. 339, Heaut. 994 *rem profer palam*. For the omission of *esse* see on 13.

338. **alieno animo**: cf. Hec. 658 *nunc quom eius alienum a me esse animum sentiam*.

**nobis**: Geta reckons himself as one of the family; cf. n. on 285.

339. **proferimus**: the present for the future; frequent in Terence. See A. 276. c; H. 467. III. 5; G. 219; Roby 1455 and 1461. Cf. n. on 435.

**infittias ibit**, 'he will resort to denial'; the accusative of the *limit* of motion. See A. 258. b. note 5. R.; H. 380. II. 2. 3; Roby 1114 (b); Madvig 232. obs. 4.

**sat scio**, 'I am sure'; cf. 360, 402, 526. See on 79 (*credo*).

340. **tua fama**: because as the mother of Pamphila she had not guarded her more carefully.

**gnatae**: older form of *natae*, as substantive. The pure participle appears in the MSS., without exception, as *natus*, *nata*.

**gnatae uita**: *i.e.* through shame and grief when Aeschinus shall disown her.

**in dubium**=*in periculum*; cf. 243.

**si maxume**=*quamuis*, 'if at the most,' 'if at the best'; cf. Plaut. Pseud. 433, Rud. 1353.

341. **hanc**: see on 332.

342. **tacito est opus**=*opus est ut taceatur*, 'it must be kept quiet.' See A. 243. e. note and 292. b; H. 414. IV. note 3; G. 390; Roby 1255; Madvig 266. Cf. 601 and 996.

**minume gentium**, 'not for the world'; a colloquialism analogous to *nusquam gentium*, *ubinam gentium*, *ποῦ γῆς*. The genitive is partitive. Cf. n. on 540.

343. **Sostratā**: the Latin comedians usually preserve the long quantity of the nominative sing. of Greek proper names in

-a, provided the latter are of more than two syllables. Hence *Sostratā*, but *Gelā*. Cf. n. on *Periocha*, 10.

344. *potis est*: archaic, and, in the comic poets, the usual form for *potest*. *potis* may refer to a subject of any gender, or may be used impersonally; cf. 521, 539, 626. *pote* is merely weakened from *potis*, and is employed before consonants, while *potis* is usual before vowels; cf. Phorm. 535 *pote fuisset* = *potuisset*. The omission of *est* is common. Cf. n. on 539.

345. *indotatast*: the dowry was essential to the proper settlement of a marriage, and could only be waived through explicit renunciation on the part of the bridegroom or his father, as in Plaut. Aul. 257 *illud facito ut meminere conuenisse, ut ne quid dotis mea ad te adferret filia*.

*secunda* . . . *dos*, 'as good as a dowry'; cf. Hor. Od. 3. 24. 21 sq.; Plaut. Amph. 839 *non ego illam mihi esse dotem duco, quae dos dicitur, sed pudicitiam et pudorem et sedatum cupidinem, deum metum, parentum amorem et cognatum concordiam, tibi morigera atque ut munifica sim bonis, proxim probis*.

346. *uŕginé*: the original long quantity preserved. See on 161 (*fidē*).

*relicuom*: always four syllables in Plautus and Terence.

347. *infittias*: see on 339.

*mecum*, 'in my possession.'

*quem amiserat*: i.e. *luctando cum puella*. For a similar instance of reliance on a ring cf. Hec. 572-4 and 829.

349. *pretium*: i.e. she has nothing in common with the class of *meretrices*.

*rem ullam* . . . *indignam*: e.g. *libido*, or a desire to win the young man as a husband for her daughter.

*intercessisse*, 'has passed between us.'

350. *experiar*, 'I will go to law.' Hegio shall present the case.

*quid istic*: see on 133.

*cēdo, ut melius dicis*, 'I give in, since your suggestion is better.' According to Bentley *cēdo* = *concedo*, which with *dicas* of the MSS. will mean 'I allow that your suggestion is better.' See App.

*quantum potest*: sc. *fieri*; impersonal, 'as quickly as

possible.' So 700, 743, 909, Phorm. 674, 897, Andr. 861, Eun. 377, 836, and often in Plautus. See Ussing on Amph. 964. But the MSS. of Terence vary between *potest* and *potes*, in this expression. For the indic. cf. n. on 296. See App.

351. *abi atque Hégioni*: see on 40. Hegio takes the place of the injured maiden's dead father, Simulus. Donatus notes that Menander makes Hegio the brother of Sostrata.

*eius*: Pamphila. In 494 *cognatus* is constructed with the dative. The genitive here is evidently due to the fact that *cognato* is dative.

352. *Simulus* = Σιμός, a dim. form of σιμός, 'snub-nosed' (cf. Σίμος, masc. prop. n., 'Flat-nose,' Anth. P. 6. 310). See Lidd. and Scott, s.v., 7th ed.

*summus*: sc. *amicus*; cf. Andr. 970 *pater amicus summus nobis*, Phorm. 35 *amicus summus meus*; and without *amicus*, Eun. 270 *Parmenonem summum suum*, Plaut. Truc. 79 *nam me fuisse huic fateor summum atque intimum*.

353. *propere*: see App.

354. *ut* . . . *ne*: usually placed together, as in Hec. 105, etc.; sometimes separated as in Plaut. Pers. 110, Poen. 395, Epid. 356.

Sostrata enters the house. Canthara and Geta depart in opposite directions, the former to fetch the midwife, the latter to seek Hegio (in the direction of the forum).

### ACT III. Sc. 3

Demea, during his stay in the city, has heard that Ctesipho had a hand in the abduction of the music-girl. He comes therefore to Micio's house to find Ctesipho,—or at least to learn where that young man keeps himself,—and falls in with the slave, Syrus, who makes sport of the old man's foibles and parodies his wise saws and maxims.

355. Demea enters from the direction of the forum, in great agitation.

*disperii*: a strengthened form of *perii*, as in Heaut. 970. Similarly Eun. 832 *dispuDET*, Phorm. 1011 *distaedet*, Plaut. Trin. 932 *discupio*. Cf. *discrucior*, 610; *disrumpor*, 369.

*Ctesiphonem*: see on 252.

356. This is contrary to what is implied in Act II. Sc. 3. See note at the beginning of that scene. The discrepancy is either an accidental result of the "contamination," or we may suppose that Demea is intentionally represented here as misinformed.

357. *id . . . restat mihi mali, si*, 'this misfortune is in store for me, that'; cf. 190.

*illum*: Ctesipho.

*potest*: sc. *Aeschinus*.

358. *qui aliquoi reist etiam*, 'who still is good for something'; cf. 854; Plaut. Stich. 718 *nulli rei erimus postea*; Aul. Gell. 13. 31. 3 *musicam quae sit abscondita, eam esse nulli rei*. *esse* with the dative often signifies 'to be fit for a thing,' as in Liv. 2. 9 *qui oneri ferendo essent*; *id*. 4. 35 *sine aliquis plebeius ferendo magno honori*. Cf. Eun. 608 *frugi es*.

359. *ganeum*: collateral form of *ganea*; cf. Plaut. Men. 703 *immersit aliquo sese credo in ganeum*.

360. *ille inpurus*: Aeschinus. See on 183.

*sat scio*: see on 339.

361. *sed ecceum*: see on 40.

*ecceum*: see on 260. *ecceum* is parenthetical here; *Syrus* belongs to *ire*. *ecceum eccos eccas eccillum ecistum*, etc. (i.e. *ecce eum, eos, eas, illum, istum*, etc.) have three constructions: (1) with a nominative and verb, as here, in 923, Plaut. Cas. 163 *atque eapse ecceum egreditur foras*, Bacch. 611 *Mnesilochus ecceum maestus progreditur foras*; (2) with an accusative, if no verb follows, as in 890, Plaut. Mostell. 549 *sed Philolachetis seruom ecceum Tranium*, Bacch. 568 *duas ergo hic intus eccas Bacchides*; (3) with an accusative, followed by a finite verb to which the acc. is thought of as subject, as in Plaut. Amph. 1005 *sed ecceum Amphitruonem: aduenit*, Mil. 1290 *sed ecceum Palaestronem: stat cum milite*. In (3) the acc. is probably due to attraction, and the difficulty is lightened by placing a comma between it and the verb, with Ussing; or a colon, with Ritschl (L. G. and S.) See Brix on Plaut. Capt. 1005.

*ire*, 'coming'; in later Latin *euntem*. Cf. Andr. 580 *uideo exire*.

Syrus is returning to the house from the market, with the *obsonium* (286), accompanied by Dromo and Stephanio, two fellow-slaves employed in the kitchen.

*hinc*=*ex hoc*; cf. 413.

*scibo*, 'I shall learn'; so in 780, Andr. 414, Hec. 246 *hinc iam scibo hoc quid sit*. In early Latin, verbs of the fourth conjugation made their future in *-ibo* as well as in *-iam*; cf. Andr. 116 *scies*, Hec. 246 *scibo*. Similarly the imperfect in *-ibam*; e.g. Andr. 38 *seruibas*.

362. *atque*: see on 40.

*de grege illost*, 'is one of that gang.'

363. *quaeritare*: see on 321.

*caruufex*, 'scoundrel,' 'villain'; in reality a person employed to administer punishment. The occupation was called *caruuficina*, and as the employment was neither honourable nor popular *caruufex* became a frequent term of vituperation and abuse, and was often applied to cunning slaves; cf. 777, Andr. 183, 651, 852. See Ramsay's Mostell. pp. 259-260.

364. *omnem rem*: the particulars concerning the abduction of the music-girl.

*seni*: Micio, whom Syrus and Aeschinus had met in the forum (154). Syrus addresses his remarks, as far as *sententia* in 371, to his fellow-slaves, apparently without perceiving that he is overheard by Demea.

365. *haberet*: sc. *res*; commonly *se* is added as in Heaut. 702 *ita ut res sese habet narrato*, Phorm. 820; but Phorm. 429 *bene habent tibi principia*. Cf. Cic. Cat. Mai. 18. 65 *sic se res habet*; Liv. 22. 39. 9 *sed ita res se habet*.

*enarramus*: historical present; not a contracted perfect. For the imperfect tense in the sequence (*haberet*) see A. 287. e; H. 495. II.; G. 511. R. 1. Cf. Plaut. Bacch. 290 *quoniam sentio quae res gereretur, nauem ex templo statuimus*. See Brix on Trin. 14. Dziatzko argues for the contracted perfect. The first person plur. includes Aeschinus as well as Syrus.

366. *nil quicquam uidi laetius*, 'never have I seen any one better pleased,' i.e. than Micio. The emphatic pleonasm *nil quicquam* and *nemo quisquam* are of frequent recurrence in Terence, and have many parallels; cf. Hec. 400, Eun. 884, Phorm. 80, 250, Andr. 90, Eun. 226, 1032, Ad. 38, 528, 717.

367. *hominis*: Micio.

368. *qui id dedissem*: cf. n. on 268. See A. 341. d.

369. *disrumpor*, 'I burst with anger'; often in Cicero. Cf. n. on 355.

**adnumeravit**, 'paid'; *i.e.* to Sannio, at a banker's in the forum.

370. **dedit**: *sc. nobis*.

**in sumptum**, 'to spend'; *i.e.* on the delicacies of the kitchen, as usually in comedy.

**minae**: the Attic mina=100 drachmae, about £3:15s. or \$18.75. Hence Syrus had a few shillings less than £2 (\$10) to spend. On the subject of terms employed with reference to money by the Latin dramatists, see Ramsay's *Mostell.* Excurs. xiv.

371. **distributum**, 'disbursed.'

**ex sententia**, 'to my liking'; for *ex*= 'according to' cf. 420; Heaut. 683; Plaut. Capt. 997 *ex suis uirtutibus*; Cic. Fam. 12. 4. 2 *nunc quae scribo, scribo ex opinione hominum atque fama*, and the expressions *ex more*, *ex lege*, etc.

372. **huic**: Syrus; cf. Phorm. 688 *si quid uelis, huic mandes, qui te ad scopulum e tranquillo auferat*.

373. Syrus now turns towards the house, and in so doing sees Demea, as he pretends, for the first time.

**ehem**: a monosyllable; see on 81.

**quid agitur**: see on 266.

375. **rationem**, 'conduct,' 'doings,' 'ways.'

**ne dicam dolo**, 'to speak plainly'; cf. Plaut. Men. 228 *non dicam dolo*; Trin. 480 *non tibi dicam dolo, 90 haud dicam dolo*.

376. Dromo and Stephanio (380) are slaves of Micio's household, into whose charge Syrus gives the products of his recent purchase. They are visible to the spectators and may be regarded either as having just stepped out from Micio's house, or (what is better) as having accompanied Syrus from the marketplace (forum) in order to assist him in the transportation of the provisions. Syrus, who sees that he is to be detained by Demea, sends them into the house with directions to guard against any omission in the cooking.

**Dromo**: Δρόμων; strictly a messenger boy. The bearers of this name play only insignificant parts in Plautus and Terence. A similar situation is depicted in Plaut. Aul. 398 sq. *Dromo, desquama piscis*, etc.

377. **gongrum** (not *congrum*) is the reading of the Codd. Bembinus and Victorianus; Greek γόγγρος.

378. **tantisper**, 'for just a little while'; said δεικτικῶς.

**rediero**: to the house, which, strictly speaking, he has not yet reached. Syrus does not mean that he is going away.

379. **haecine flagitia**: for the case see on 304.

380. **clamo**, 'I protest against them'; cf. 60, 407, 727, 789.

**salsamentum** was pickled fish or meat of any kind. See App.

381. **macerentur**, 'soaked,' 'steeped.'

**di uostram fidem**: *sc. imploro*; so also in the expression *pro deum fidem* in which *pro* is without influence on the case. This appears from such expressions as Plaut. Amph. 1130 *di, obsecro uostram fidem*, and Caecil. Stat. Synepheb. Fr. 3 (Ribbeck) *pro deum . . . imploro fidem*. See 746. Occasionally *fidem* is omitted after *pro*, as in Phorm. 351 *pro deum immortalium*. Sometimes *pro* is followed by the vocative, as in 111, 196, 447, Plaut. Poen. 1122 *pro supreme Iuppiter*.

382. **utrum studione . . . an**: *-ne* is redundant, though not uncommonly employed in early Latin in addition to *utrum*, in the first member of a disjunctive question. The original meaning of *utrum* ('which of the two is the case?') is thus exemplified, since *-ne* is used to introduce the first, as *an* the second, of the two interrogative clauses indicated by the *utrum*. Cf. Eun. 721 *utrum praedicemne an taceam?*

Translate, 'which is it? does he (Micio) do it on purpose (to spite me), or does he think it will be to his credit?'

383. **perdiderit**: perf. subjunct.

385. **militatum**: it was not an unusual practice with young Athenians who had become bankrupt, or had fallen out with their relatives at home, to leave their country and to enlist in the army of some foreign chief, usually one of the numerous Asiatic princes who were always at war with one another. Cf. Plaut. Trin. 598-9. See on 275.

386. **istuc est sapere**, 'that is what I call wisdom'; *istuc* is explained by the following infinitives, like *ita* in 594, and the whole is expressive of ironical assent to Demea's previous remarks. The second syllable of *istuc* is long, as in Heaut. 110 *ego istuc aetatis*. Cf. 465.

**quod ante pedes . . . est**, 'what is just before you'; cf. Soph. Oed. Tyr. 130 τὸ πρὸς ποσὶ σκοπεῖν; Cic. de Or. 3. 40.

160 *id accidere credo, uel quod ingenii specimen est quoddam, transilire ante pedes posita et alia longe repetita sumere.*

388. **penes uos**, 'in your house'; cf. the French "chez vous"; Plaut. Trin. 733 *quom eius rem penes me habeam domi.*

389. **ellam**: see on 260.

**habiturus**: sc. *Aeschinus psaltriam.*

**ut est dementia**, 'such is his madness'; cf. Eun. 525 *ut est audacia.* The noun is in the nom. case.

390. **haecin fieri**: see on 38. See App.

**lenitas** and **facilitas** are nominatives absolute—a construction to which Terence inclines.

392. **pudet pigetque**: '*pudet*' quod turpe est; '*piget*' quod dolet. (Donatus.) Cf. Plaut. Capt. 203, Ty. at nos *pudet quia cum catenis sumus.* Lo. at *pigeat postea nostrum erum si suos eximat uinculis aut solutos sinat quos argento emerit.*

393. **pernimium**: found in this passage only, and in the Digest. XLVIII. iii. 2, *sed haec interpretatio perdura et pernimium seuera est in eo*, etc., cited by Ramsay (Mostell. foot of p. 234). Terence is even more fond than Plautus of prefixing *per* (intensive) to adjectives, adverbs and verbs, as *percarus*, *pergrauis*, *perfortiter*, *permultum*, *percupio*, etc.; cf. 566, 567, 702, Andr. 265 *peropus*. Moreover *per* may be separated from the word thus strengthened, by another intensive particle, or by a pronoun, as in Andr. 486 *per ecaster scitus*, Plaut. Cas. 370 *per pol saepe peccas*, Cic. de Or. 2. 67. 271 *per mihi scitum uidetur.*

394. **quantus quantu's**, 'every inch of you,' 'through and through.' *quantus* doubled = *quantuscumque*. Cf. *quisquis = quicumque*; Phorm. 904 *heus, quanta quanta haec mea paupertas est, tamen*, etc. See A. 105. b; H. 187. 3 and footnote 3; G. 108. 2.

**nisi**: see on 142.

395. **somnium**, 'a mere dotard,' 'fool'; opposed to *sapientia*, and hence = *stultitia*.

**illud somnium**: see on 72.

396. **aut** sometimes introduces a correction of or improvement on the previous idea; 'or rather.'

397. **olfecissem**, 'would have got wind of it.'

**coeperet**: archaic imperfect subjunctive, cited from this place by Priscian. The corresponding infinitive *coepere* is

found in Plaut. Pers. 121; the pres. subjunct. *coepiat* in Truc. 232; the pres. indic. *coepio* in Men. 960. The fut. *coepiam* also is preserved. For the subjunctive see Madvig 360. obs. 4.

398. **mihi**: i.e. who know it so well.

**siet**: sc. *Ctesipho*.

399. **ut . . . itast**, 'a man's own are what he makes them'; it is the training that determines the character. For the sentiment cf. Prov. xxii. 6. These words may also be regarded as said aside, and rendered 'a man's own are what he wishes them to be,' i.e. in his own eyes. "Geese are swans to those who own them."

400. **quid eum**, 'what about him?' The case of *eum* is determined by the following *uidistin*; cf. 656 *quid ipsae? quid aiunt?*

401. **abigam hunc rus**: said aside.

**hunc**: Demea.

402. **satin scis**, 'are you quite sure?' See on 339.

**oh . . . produxi**, 'oh, 'twas I myself who conducted him on his way'; cf. 560 sq.

403. **iratum**: in agreement with the object (*eum*) of *produxi*.

404. **quid autem**, 'why (angry), pray?' See on 185.

405. **istac**, 'the one you inquire about.'

**ain uero**, 'really?' So Eun. 567 *ain tu?* Andr. 875 *ain tandem?* Phorm. 510 *ain?*

406. **nam**: elliptical and corroborative, '(and well may I say so) for.' See on 168 (*enim*).

**ut . . . forte**, 'just as it happened that, etc.'; cf. *τυγχάνω* with a participle; Eun. 424.

**numerabatur**: see on 369.

407. **homo**: see on 143.

**clámare** o *Aesch.*: the interjection is absorbed by the first syllable of *Aeschine*, and the final vowel of *clamare* is elided; cf. 449, Eun. 943 *foedum o infelicem*, *ibid.* 70. Cf. n. on 10 and 593.

408. **haecine . . . te**: see on 38.

411. **saluos sit**: a common formula of blessing, to which *spero* is added parenthetically.



**similis maiorum**: according to Ritschl (*Opusc.* II. 570, 579) the genitive is the only case found with *similis* in Plautus and Terence. The dative appears a few times in the MSS. (cf. Hallidie on Capt. 582), and in later Latin became common. See A. 234. d. 2; H. 391. II. 4; G. 356. R. 1; Madvig 247. obs. 2.

**suom**: contracted from *suorum*; cf. *deām*, *diuām*, and 793 *nostrām liberām*.

**hui** expresses ironical assent. So **phy** in the next verse. Both are "asides." Cf. n. on 216.

412. **istorum**: those which you know about; e.g. that mentioned in 410.

413. **unde**=*a quo*; cf. 361 *hinc*=*ex hoc*.

**fit sedulo**: sc. *a me ut discat*. See on 50.

415-6. Ctesipho shall observe the lives of others and draw thence examples of upright conduct upon which to model his own behaviour. Cf. the teachings of Horace's father (Sat. 1. 4. 105 sq.)

418. **istaec res est**, 'that's the thing.'

420. **ex sententia**: see on 371.

421. **mihi**: with *cautios* as well as *corrumpantur*.

**cautio est**=*cauendum est*; the use of the verbal substantive in *-io* instead of the gerundive belongs especially to the *sermo cotidianus*. It is more frequent in Plautus than Terence, and in the former retains the government of the original verb, while in Terence it is usually followed by a genitive, as in Phorm. 293 *neque testimoni dictios*; or by a separate clause, as here and in Andr. 400 *puerum autem ne resciscat mi esse ex illa, cautios*. Cf. Plaut. Truc. 622 *quid tibi huc ventios? quid tibi hanc aditios? quid tibi hanc notios, inquam, amicam meam?*

Syrus must be supposed to parody Demea's manner and gestures as well as his words.

422. **id**: sc. *non facere*; i.e. omit proper precautions.

**tam flagitiumst quam**, 'is an outrage as shameful as'; cf. 379.

423. **non facere**: i.e. *omittere*.

**quod queo**, 'as far as I can'; see on 296.

425. Notice the repetition of *hoc* in imitation of 417 sq.

**lautum**, 'washed clean'; the literal meaning is rare. It may also be rendered 'nice'; cf. 764; Eun. 427 *facete, lepide, laute*; Plaut. Mil. 1161 *militem lepide et facete et laute ludificarier uolo*.

426. **illud recte**: sc. *fecisti*.

**sic**: sc. *facere*.

**sedulo**: with allusion to 413.

427. **sapientia**, 'taste'; notice the play on the two meanings of *sapere*, 'to taste' and 'to know.'

428. With ironical reference to Demea's words in 415.

429. **quid facto usus sit**: this construction may be referred to note on 335, but it should be added that, as in 335 *quod opus est* is completed by *ad* and the accusative, so here the ablative of a perfect participle passive is employed to fill out the meaning; cf. Andr. 490. But *quid* may be taken as an adverbial accusative ('in what respect') and the construction regarded as the regular impersonal use of *usus (opus) est*, with the ablative of the thing needed. Probably there is a mixture of the two constructions, the personal and the impersonal. Cf. A. 243. e, and 292. b with note.

431. **quid facias**, 'what are you to do?'

**ut . . . geras**, 'as a man is, so must you humour him'; the slave is thinking of his master. See on 218.

432. **num quid uis**: see on 247.

**mentem . . . dari** depends on *uolo* understood from *uis*. Demea churlishly takes *uis* literally, 'I wish you better sense.' The appropriate reply would be *valeas*.

433. **tu . . . ibis**: Syrus is anxious that Demea should return to the country, and asks the question to make sure of the fact.

**recta**: sc. *uia*; cf. 574.

**nam**: elliptical and causal '(you do right) for'; see on 168 (*enim*). After 434 Syrus goes into the kitchen. Demea is about to start for his farm in the country, when he sees Hegio with Geta, coming from the forum, and determines to wait and speak to him (446).



435. *ego uero hinc abeo*, 'yes, I will be off from here'; the present tense used of the immediate future is common in early Latin. Cf. n. on 549.

*is quam ob rem* = *is propter quem*; cf. Andr. 382 *causam quam ob rem*, Eun. 145 *multae sunt causae quam ob rem*.

436-7. Cf. 130 and 138.

437. *frater*: Micio.

*istoc*: Aeschinus.

*uiderit*, 'let him look to that fellow himself.' The future perfect of *uidere* is used of a thing which is abandoned to another person's care or consideration. It thus becomes a virtual imperative. See Madvig 340. obs. 4.

439. *tribulis noster*, 'of our tribe'; cf. Gr. *φύλῃς*. The Athenians were divided into ten tribes by Clisthenes (Aristotle, Pol. Ath. ch. 21).

*si satis cerno*, 'if my sight is true.'

*is est*: see on 40.

*uah*: see on 38.

440. *homo*: in apposition with *is*.

441. *ne* = *val*, *vñ*; an asseverative particle, placed generally before the word or words it qualifies, and in the best writers always joined to pronouns or their adverbs; cf. 540, 565. It is sometimes written *nae*.

*illius*: see on 261.

442. *antiqua uirtute ac fide*: abl. of quality or description, defining *illius modi*. See A. 251; H. 419. II.; G. 402; Roby 1232; Madvig 272. *antiqua* is a term of praise here, as in Plaut. Capt. 105 *ille demum antiquis est adulescens moribus*. Demea was a specimen of the *laudator temporis acti* (Hor. A. P. 173).

443. *haud cito* = *haud facile*; so also in Cicero and Livy.

*quid*: occasionally thus used as an indefinite pronoun, even when not placed in a relative sentence, or preceded by *cum* ('when'), *si*, *ne* ('lest'), *num* or *quo* ('the . . .'); cf. Plaut. Pseud. 29 *an, opsecro hercle, habent quas gallinae manus?* Bacch. 274 *etiamnest quid porro?* See A. 105. d; H. 455. 1; G. 302.

*ortum sit*: i.e. *oriatur*. Translate, 'not readily would any trouble to the state find its origin in him.'

## ACT III. SC. 4

Hegio, to whom Geta has told his story (cf. 351), enters the stage in conversation with the latter, and directs his steps towards the house of Sostrata (see 506), where he hopes to find Demea (461). Demea overhears a part of the conversation, which he imagines to have reference to the music-girl. Meeting Hegio, he is informed of the truth and urged to do justice to Pamphila. He seeks to depart without committing himself (499), but Hegio detains him.

447. *pro*: see on 381.

448. *familia*: see on 297. Cf. 502.

449. *inliberale*, 'ignoble'; cf. 664, 886, 464, 57 and note. For the construction see on 38.

*ortum o Aesch.*: see on 407.

450. 'Surely this was not acting in a way worthy of your father,' i.e. of Demea. See on 74.

*dedisti* = *fecisti* (nearly); cf. Eun. 457 *quod dedit principium adueniens!* 899 *dabit hic pugnam aliquam denuo*.

*uidelicet*, etc.: said aside.

451. *id . . . dolet*: see on 733.

452. *alieno*, 'though a stranger'; cf. 137.

*pater*: his adoptive father, Micio.

*eius*: a monosyllable.

453. *hic*: adverb.

*adesset*: sc. *pater*.

454. *illos*: sc. *facere*; i.e. Aeschinus and his family. Hegio means that Aeschinus must marry Pamphila.

*haud sic auferent*: sc. *hanc rem*, 'they shall not carry it off thus,' i.e. without paying a penalty. Cf. Andr. 610 *sed inultum numquam id auferet*; Heaut. 918 *illud haud inultum . . . ferent*; Plaut. Pers. 276 *eo istuc maledictum inipune auferes*; Shak. Rom. and Jul. Act III. Sc. 1 "Alla stoccata carries it away."

456. Cf. Plaut. Capt. 444 *tu mihi erus nunc es, tu patronus, tu pater*; Ter. Andr. 295 *te isti uirum do, amicum tutorem patrem*.

457. *ille . . . senex*: Simulus, the father of Pamphila. For a similar situation cf. Andr. 281 sq.

458. *caue dixeris*, 'don't mention it,' i.e. the word *deseris*. *caue* with the pres. or perf. subjunct. (without *ne*) is a common circumlocution, in the *sermo cottidianus*, for the negative imperative. Cf. 170. See A. 269. a. 3; H. 489. 2; G. 264. II.

459. *satis pie*, 'with due regard to the ties of kinship'; cf. 494.

461. Notice that Hegio expresses his satisfaction at meeting Demea, before he pays him the customary salute. This is an indication of the agitated state of his feelings.

462. *quid autem*: a reply to *te quaerebam ipsum*. For *autem* see on 185, and cf. Phorm. 503 *quid istuc est autem?* Cf. 404.

463. *boni* refers to innate goodness of heart.

464. *liberalis*, 'honourable,' refers to education, bringing up. See on 57. Cf. 684, n. on 449.

*functus officiumst*: *fungor* governs the accusative in early Latin—always in Plautus, and in Terence with one exception, Ad. 603, where the ablative is the reading of the MSS., but there also some editors prefer the accusative. See App. The acc. occurs even in Lucretius, as e.g. 3. 956. For *potior* see on 871, for *fruor* on 950, for *utor* on 815. See also A. 249. b; H. 421. III. note 4; G. 405. R.; Roby 1223; Madvig 265. obs. 2. For the form of expression cf. Phorm. 281 *functus adolescentulist officium liberalis*.

465. *nostrum*: i.e. of Hegio and his family.

*noras*=*noueras*.

466. *aequalem*, 'contemporary,' i.e. with Hegio. The word suggests companionship as well; cf. Heaut. 417 *filium meum amico atque aequali suo uideo inservire et socium esse in negotiis*.

*quid ni*: sc. *nouerim*? 'of course'; cf. 573, 662, n. on 543.

467. *mane*, 'stop a moment'; i.e. omit what you were going to say, and listen to me for a minute. Cf. 820, Heaut. 273.

468. *an*: see on 136.

469. *ferundum*: *-undus*, etc., is the regular gerundive ending, in Plautus and Terence, for verbs of the third and fourth conjugations, whose stems do not terminate in *u* or *v*. The form is common in inscriptions to the end of the seventh century, v.c., and in Sallust, and is frequent (after *i* and in *ferundus* and *gerundus*) in the MSS. of Caesar, Cicero, and Livy. It is probably for a still earlier *-ondus*.

470. A similar apology is made in Phorm. 1017. Cf. Ovid, Amor. 1. 6. 59 *nox et amor uinumque nihil moderabile suadent*. For similar thoughts in the Greek drama see Meineke, *Frag. Com. Graec.* iv. p. 694 sq.

471. *humanumst*, 'it is human nature.'

*scit*: sc. *Aeschinus*. He was not originally acquainted with the maiden.

472. *ipsus*: see on 328.

*ultro*, 'of his own accord'; cf. 595, 596.

473. *illam*, etc.: cf. 334.

476. *illē bōnūs*: a proceleusmatic; see on 192 and 72.

*bonus*: ironical, as in 556, 722, Andr. 616, 846.

*nobis*: ethical dat., 'that fine gentleman of ours.'

*si dis placet*: with bitter irony, 'please God'; a formula used only of past or present, never of future events. It has the force of a strong affirmative particle ('actually,' 'absolutely,' 'who could have believed it?'), and is used when mention is made of matters of an astonishing or unexpected nature. Cf. Eun. 919.

477. *quicum*=*quacum*; see on 254.

479. *in mediost*, 'is at hand,' *ἐν μέσῳ κείραι*; cf. Phorm. Prol. 16. The opposite, *e medio excedere*, occurs in Hec. 620, Phorm. 967, and *e medio abire* in Phorm. 1019.

*res ipsa*: the impending birth of a child.

480. *ut captus est seruorum*, 'as slaves go'; *captus*= 'capacity,' 'character.' So in Caes. B. G. 4. 3. 3 *ciuitas ampla atque florens, ut est captus Germanorum*; Cic. Tusc. 2. 27. 65 *ut est captus hominum*.

482. *abduce*: see on 241.

*quaere rem*, 'examine into the truth'; the Attic and Roman law admitted slaves as witnesses only under torture.

483. *immo*, 'nay, more'; i.e. take stronger measures still, than those denoted by *vinci*. See Ramsay's Mostell. Excurs. iv. p. 199. See on 928.

*extorque*, 'wreck it out of him.'

484. *negabit*: sc. *Aeschinus*.

*coram ipsum cedo*, 'let me have him face to face'; *coram* is always an adverb in early Latin.

486. The cries of Pamphila from behind the scenes (in Sostrata's house) render any further inquiry on Demea's part unnecessary.

487. The same words are uttered by Glycerium in Andr. 473. Cf. Plaut. Aul. 692. The Greeks called on Artemis.

*obsecro*: see on 550.

488. Hegio addresses Geta.

489. *illaec*: Pamphila.

490. The marriage of Aeschinus and Pamphila is meant.

*uoluntate*: sc. *uostre*.

491. *ut uobis decet*: for the dative with *decet* in archaic Latin cf. 928, Heaut. 965, Plaut. Amph. 820 *nostro generi non decet*. The accusative is less frequent, and is generally accompanied by an infinitive expressed or implied; cf. 506, 948, 954-5, Andr. 421 *facis ut te decet* (sc. *facere*). The acc. is the rule in Augustan Latin; but the dat. reappears in the Silver age.

493. *summa ui*: i.e. by legal proceedings.

*illum mortuom*: see on 457.

495. *educti*=*educati*; see on 48.

497. *faciam*=*curabo, studebo*, just as *fac, facito (ut)*=*cura* ut in 500, 511, 512, 750, 808, 845; Plaut. Capt. 337 *fac citissime ut redimatur*, 439 *fac fidelis sis fideli*, Trin. 485 *semper tu hoc facito, Lesbonice, cogites*, and elsewhere.

*experiar*: see on 350.

498. *deseram*: see on 248.

500. *hoc tu facito cum animo cogites*, 'see that you reflect on this matter'; the same as 808 *hoc facito tecum cogites*. Cf. 30, 818; Eun. 64, 636; Plaut. Mostell. 689 *quom magis cogito cum meo animo*; Hom. Od. 15. 202 *ὦς φάτο· Νεστροπιδῆς δ' ἄρ' ἐφ' συμφράσσαστο θυμῷ*. For *facito* see on 497.

501-3. 'In proportion as you spend your time in the greatest

ease, etc., in the same proportion.' We should expect *quo facilius* . . . *eo magis*, for which *quam* . . . *tam* with the superlative is a rare substitute, being simply an imitation of *δοῦναι . . . τοσοῦτον* (cf. Thuc. 8. 84). It occurs elsewhere in Terence only in Heaut. 997. Cf. Plaut. Truc. 170, Aul. 236-7; Sall. Jug. 31 *quam quisque pessime fecit, tam maxime tutus est*.

*agitis*=*uitam agitis*, nearly; but we are not to suppose an ellipse of *uitam*. The expression *quid agis?* is evidence that *uitam* is not needed.

503. *noscere*: pregnant, like *γινώσκειν*; 'to know,' and so 'to have a care for,' 'to practise.' Cf. Heaut. 642 *qui neque ius neque bonum atque aequum sciunt*.

504. *perhiberi*=*dici*; frequent in Plautus.

505. *redito*: as Hegio turns to enter Sostrata's house, Demea, who has not yet given a decided answer (cf. 499), calls him back, and promises to do all that is right. We may even imagine that they shake hands.

506. *decet te facere*: cf. n. on 491.

507. *non me indidente*, 'not without warning from me.' Negative *in-* is compounded with adjectives and participles, never with verbs; in classical Latin seldom with the pres. part. act. Cf. Phorm. 951; Andr. 603, 782; Liv. 22. 39. 2 *etiam me indidente omnia e re publica fideque uestra faceretis*. But Cic. de Fin. 2. 3. 10 *ut etiam non dicente te intellego*.

508. *defunctum sit*: an impersonal passive, 'I only wish an end may be made of it here.' Cf. Phorm. 1021 *cupio . . . in hac re iam defungier*.

*licentia*: of Aeschinus.

509. *euadet*: cf. Andr. 176 *eri semper lenitas uerebar quorum euaderet*.

510. *requiram*, 'seek,' 'find'; that Demea goes towards the forum for this purpose, and not into Micio's house, is shown by 540, to which 512 may be added as corroborative evidence. He goes off therefore to the right of the spectators. Cf. 499.

*euomam*: see on 312.

## ACT III. Sc. 5

Hegio has promised Sostrata to take her case in hand, and is about to leave her house to go in search of Micio. He speaks a few reassuring words to her as he comes out. Sostrata is partly visible behind the door. According to Donatus this scene is wanting in some MSS. It contains in general nothing new, and verse 514 sq. is in part the same as 491 sq. It is however quite natural that Hegio should repeat in Sostrata's presence his resolve to see justice done to her by the family of Aeschinus. Moreover the scene cannot be dispensed with, for it was the rule in Latin comedy that any persona dramatis must make his appearance, in any given act, from the direction in which he was last seen to be going. It would be impossible therefore that Hegio's exit from the house of Sostrata and his departure to the forum in search of Micio should be imagined as taking place between the acts.

511. *fac sis* : see on 497.

*istam* : Pamphila.

*quod potes*, 'as well as you can' ; see on 296.

514. *si est . . . ut*, 'if so be that,' 'if it happen that' ; cf. Hec. 501 *si est ut uelit reducere uxorem, licet* ; *ibid.* 558-9, 637, 724 ; Phorm. 270. The circumlocution is colloquial.

516. *quid agam*, 'what I have to do.' He intends to bring the case into court. Hegio now departs in the direction of the forum.

## ACT IV. Sc. 1

Ctesipho, who at the close of the second act (287) had gone into the house of Micio, has been informed by Syrus of the trick played upon Demea to induce him to return to the country. He now steps out from the house, in conversation with Syrus. While they are talking Demea appears unexpectedly, having heard that his son, for whom he was looking, was not at his home in the country.

517. *abisse rus* : cf. 433.

*dic*, 'tell me about it.'

*sodes*, 'if you please' ; contracted from *si audes* (*audere*=*audire*, 'to desire,' 'to wish,' whence *avidus*). Lewis and Short say "contr. from *si audes*, for *audies*," wrongly. It is commonly accompanied by an imperative, as here and in 643, Andr. 85, Heaut. 580 *tace sodes*, Hec. 844 *mane . . . sodes*, Hor. Sat. 1. 9. 41 *me sodes* (sc. *relinque*) ; but not invariably, for cf. Hec. 753, Heaut. 738 *at scin quid sodes?*

*apud uillam* : see on 154.

518. 'I suppose he is now at this very moment busy at some work or other.'

The formula *nunc quom maxume* is elliptical in its origin=*ita nunc ut tum quom maxume*, 'now most particularly,' 'now at this very moment.' Cf. Andr. 823, Phorm. 204, Hec. 115.

*facere* : sc. *eum*.

*utinam quidem* : sc. *faciat*, or *ita sit*.

519. *quod* : restrictive ; see on 296. *fiat* is potential. Otherwise *fiat* is optative subjunct., and the relative clause is placed before the idea to which it relates, like the formula *quod bonum faustum felixque sit* (Liv. 1. 17. 10).

*cum salute* : without injury to his health.

*defetigarit* : see on 184.

*uelim* : potential, 'I could wish.'

520. *triduo hoc perpetuo prorsum*, 'for these three days straight away' ; ablative of time *within which*, differing but little from the accusative of *duration* of time. See A. 256. b and note ; H. 379. 1 ; G. 392. R. 2. Cf. Caes. B. G. 1. 26 *ea tota nocte continenter ierunt*, *ibid.* 26 *hoc toto proelio . . . aversum hostem uidere nemo potuit*. On *perpetuo*= 'without interruption' see Ramsay's *Mostell.* p. 123. Cf. n. on 972.

521. *istoc . . . rectius*, 'better than that,' *i.e.* his death.

*potis* : on 344.

*ita*, 'just so' ; but Ctesipho does not grasp the full significance of the slave's remark, or if we suppose that he does, then the words *quod . . . fiat* (519) are a mere form to avoid the ill-omen of the wish that follows.

522. *misere*, 'desperately' ; an intensive adverb strengthened by *nimis*. Cf. 667, 698.

523. *rus* : Demea's farm.

**male**: intensive; cf. Hec. 337 *male metuo*, Heaut. 531 *timui male*, Plaut. Men. 189 *odi male*, Cic. ad Att. 14. 1. 2 *quin me male oderit*.

525. **nox oppressisset**, 'night would have overtaken'; cf. Eun. 601 *interea somnus uirginem opprimit*.

**illi**, 'there.'

**iterum**, 'a second time.' Demea had been in the city once before; hence *iterum* is not pleonastic. The usual pleonasm is *rursus* (*rursum*) *redire* or *reuerti*.

526. **sat scio**: see on 339.

527. **mē ubi**: note the hiatus, and see on 97.

**hoc . . . toto . . . die**: cf. n. on 520.

528. **nilne in mentemst**, 'does nothing occur to you?' The MS. authority seems to be nearly evenly balanced between *in mentem* and *in mente*, both here and in Heaut. 986 *ego dicam, quod mi in mentemst*. But the acc. appears to have been the more common archaic usage. It is supported by Plaut. Amph. 710 *qui istuc in mentemst tibi ex me, mi uir, percontarier?* (where it is restored by Gulielmus from the Codd. Langiani), and by Bacch. 161 *ecquid in mentemst tibi patrem tibi esse?* Cf. Palmer on Amph. 1. 1. 26 and 2. 2. 78 (crit. note). See also Aul. Gell. 1. 7. 17.

**numquam quicquam**, 'never a thing'; see on 98.

**tanto nequior**, 'so much the worse,' 'the more fool you'; cf. Plaut. Men. 434, Stich. 749 *tanto miserior*. The opposite is *tanto melior*, Heaut. 549. Note the gender of the comparative. These, like other expressions of an exclamatory character, are generally used without *es* and *est*. Cf. Prof. H. N. Fowler's notes on Plaut. Men. 433 and 338.

529. **quid postea**, 'what then?'; cf. 649, 929, Eun. 370, Plaut. Trin. 770.

530. **hisce** (*hasce, hosce*, etc.): these forms occur only before words beginning with a vowel; cf. 633, 903. See Spengel on Andr. 439 (crit. note).

**opera**, 'your services,' *i.e.* in a court of law.

**ut**: *i.e.* 'so that you can say that'; the clause depends on *nemo uobis* (529).

**quae non data sit**, 'what! when they have not been given?' The clause depends on some expression, to be supplied from the context, like *operamne his datam esse dicam?*

531. **interdius**: archaic for *interdiu*, 'by day (at the most).' Cf. Plaut. Asin. 599, Aul. 72, Mostell. 435.

532. **uah**: on 38.

**quam uellem . . . mos esset**, 'how I wish it were the custom.' The first subjunctive is potential, the second final. See A. 267. c; G. 254. R. 2; Madvig 350. b. obs. 1.

533. **quin** used with the imperative is a development of its use in questions; e.g. Heaut. 832 *quin accipis* ('why not take it?') is in effect a command. The expression may always be regarded as elliptical; thus *quin tu otiosus esto* is equivalent to *tu otiosus esto, quin otiosus es* (indic.)? 'be easy, can't you?' *quin* may fairly be regarded as representing *qui non* or *qui ne*. See Ramsay's Mostell. Excurs. viii.

**otiosus**: cf. n. on 156.

**ensum**, 'disposition,' 'habit of mind.'

534. **feruit**: of the third conjugation in early and in late Latin; of the second, for the most part, in the classic period.

**tam . . . ouem**, 'as gentle as a lamb.' Dziatzko compares Philippiades (Meineke iv. 476) *ἀπεισιν ἀρνίου μαλακώτερος*.

535. **facio te deum**, 'I exalt (praise) you to the skies'; cf. Cic. de Or. 2. 42. 179 *in qua tu mihi semper deus uideri soles*. According to Plato the Spartans were fond of this comparison: οἱ Λάκωνες ὅταν τινὰ ἐγκωμιάζωσιν ἀγαθὸν ἄνδρα, θεὸς ἀνὴρ, φασίν, οὗτος (Menon p. 99).

536. **homini . . . lacrumae**, 'his tears'; see on 143 (*homo*).

**ilico**: frequent in the comic poets, and usually in a temporal sense, 'on the spot' = 'immediately.' But cf. n. on 156.

537. **em tibi autem**, 'there he is for you'; for *em* see on 169; *tibi* is an ethical dative as in 790, Andr. 842 *em Dauom tibi*; for *autem* see on 185.

**nam**: often used in interrogations, to produce emphasis, as in 305, 87, 264, 265, 577, 721, 788, 961; cf. A. 210. f; H. 351. 4. note 1; G. 500. R. 2. Cf. n. on 168 (*enim*).

**lupus in fabula**: an allusion, as the context shows, to some fable in which the wolf appears unexpectedly, while somebody is joking at his expense. Cf. Babrius 16 (Avianus 1). Cicero (ad Att. 13. 33. 4) has *de Varrone loquebamur: lupus in fabula; uenit enim ad me*. Cf. Plaut. Stich. 577 *atque ecum tibi lupum in sermone: praesens esuriens adest*.

538. **quid agimus**, 'what shall we do?': see on 435.

**uidero**, 'I'll attend to it'; see on 127 and 845.

539. **nusquam tu me**: aposiopesis; *uidisti* is suppressed. See on 135.

**potine**=*potisne*, i.e. *potisne est*; cf. Plaut. Amph. 903 *potin ut abstineas manum?* Men. 466 *potine ut quiescas?* Pers. 175 *potin ut taceas? potin ne moneas?* See on 344.

Ctesipho rushes into Micio's house and conceals himself (until 553) just within the doorway. From this point of vantage he observes what is going on and carries on a conversation with Syrus, in suppressed tones, until Demea arrives in the immediate neighbourhood.

#### ACT IV. Sc. 2

Demea, having failed to find Micio (cf. 510), returns from the forum to see whether he is not at his house (549). He approaches with long strides and talking to himself, while Syrus, whom he does not see, stands at a distance from him near the house. Subsequently Syrus dupes him into a second effort to find his brother, and sends him off to a shop at the other end of the town. Ctesipho is partly visible to the spectators from his position behind the door.

540. Demea enters soliloquising, not seeing the others.

**ne**: see on 441.

**nusquam gentium**: see on 342, and cf. *οὐδαμοῦ γῆς*; Heaut. 928 *quouis gentium*.

541. **a uilla mercennarium**: the preposition is used as in the English "a man from the farm." Translate 'a farm-servant,' 'one of the farm hands.' The double *n* of *mercennarium* (from *mercedinarius*, *mercednarius*, 'a hireling') is supported, says Spengel, by most MSS.

543. **uerum**: i.e. *uerum est*, 'yes'; see A. 212. a; H. 352; G. 473. Cf. 561, 578, 729, 752, Andr. 769, Eun. 347, Heaut. 1013, Plaut. Men. 1024. Cf. also n. on 287 and 561.

**quin tu animo bono es**, 'cheer up, can't you?' *es* is imperative. See on 533.

544. Demea continues to soliloquise until he sees Syrus (553).

**malum**: an accusative of exclamation, but often used interjectionally in angry questions, 'the plague on it!' 'the mischief!' 'confusion!' Cf. 557, Eun. 780, Phorm. 723, Heaut. 318. The order is *quid infelicitatis hoc (est)?*

**nequeo satis decernere**, 'I can't really make it out.'

545. **nisi**: see on 153.

**huic rei anticipates ferundis miseriis** as if it were *ut feram miseriis*.

546. **rescisco**, 'come to the knowledge of.'

547. **obnuntio**: used of reporting bad news; *qui malam rem nuntiat*, 'obnuntiat,' etc. (Donatus.)

549. **uiso**, 'I am going to see'; for the tense see on 435. Cf. Andr. 535 *id uiso tunc an illi insaniant*; cf. also 757, 889. The future is found in Hec. 339, Eun. 545, etc.

550. **obsecro**, 'I beseech you,' 'I implore you'; a strong word, suggesting through its etymology a rendering such as 'I adjure you by things holy,' 'in the name of heaven'; cf. 487 where it is a direct prayer addressed to a deity. See Ramsay's Mostell. Excurs. xiii. p. 240.

**uide . . . inruat**, 'mind he does not burst right in here'; cf. Eun. 599 *proruunt se*; n. on 319.

**inruāt**: for the quantity of the final syllable see on 25.

**etiam taces**, 'will you be quiet,' *οὐ μὴ σωπῇσει*. For *etiam* in a question conveying an emphatic command cf. Andr. 849 *etiam tu hoc respondes, quid istic tibi negotist?* Phorm. 542, Heaut. 235. Frequent in Plautus. See Spengel on Andr. 849.

551. **numquam . . . hodie**, 'under no circumstances'; *hodie* is a mere formal addition, adding emphasis, and often used with negatives in colloquial speech. See on 215; cf. 159, 570; Phorm. 377, 805; Verg. Ec. 3. 49 *numquam hodie effugies*, Aen. 2. 670; Hor. Sat. 2. 7. 21, with Palmer's note. Cf. also Andr. 654; Eun. 1031; Heaut. 574; Phorm. 1009; and (in positive sentences) Andr. 196; Eun. 719, 800. For *numquam* see on 98.

552. Ctesipho now closes the door and withdraws into the inner recesses of the house.

553. **age**, 'well,' 'all right.'

**eccum**: see on 260.

**sceleratum**: because Syrus deceived Demea when the latter was inquiring for Ctesipho; see 401 sq.



554. Syrus may be supposed intentionally to have attracted Demea's notice by his sighs (553). He then pretends not to see Demea, but talks loud enough to be overheard by him, and feigns both by his attitude and gestures, as well as his language, that he is the innocent victim of a severe cudgelling received at the hands of Ctesipho.

**hic**, 'here,' *i.e.* in this family.

**durare**, 'hold out,' 'last'; cf. Plaut. Amph. 882 *durare nequeo in aedibus*.

**si sic fit**, 'if things go on in this way,' 'at this rate.'

555. **equidem**: Terence, like Cicero, and in general all authors of the classic period, uses *equidem* only in the sense of *ego quidem* (cf. 557, 641, 748, 850). This was first pointed out by Bentley. In Plautus and the *sermo cottidianus*, on the other hand, the form *equidem* is not always united with the first person. See Dziatzko's note.

**quod** = *quot*. See on 92.

**domini**: Ctesipho was not strictly his master.

556. **quid ais?** 'look here,' 'say' (American), 'I say' (English), 'dis done' (French), 'sage mal' (German), introduces a question, and is a common formula in Plautus.

**bone uir**, 'my good fellow.'

557. **malum**: see on 544.

**narras** = *dicis*; cf. 559, Andr. 434, 477, 970, etc.

558-9. **pugnis . . . usque occidit**, 'has pounded almost to death'; cf. 90 *mulcauit usque ad mortem*.

**discidit** (from *caedo*), not *discidit* (from *scindo*), since a word that makes a cretic is excluded from this place in a trochaic Septenarius. This was asserted by Aemilius Asper, a grammarian of the second century, A.D., quoted by Donatus, who, however, does not agree with him: *Asper mediam longam a caedendo accipit, ego mediam breuem a scindendo*. Lucretius has *discidere* and *disciditur* in 3. 659 and 669. *discidit* occurs in 120 supra.

560-1. **non . . . aibas**, 'did you not say that you had just seen him off into the country?'

**produxe** = *produxisse*. Verbs in which the stem of the perfect ends in *s* or *x* are subject in the Latin poets to syncope

(*is* or *iss* being dropped) in the infin. perf., the subj. plup., and in the second person singular and plural of the indic. perf. (e.g. *dixi*, *scripse*, *duxem*, *iusti*, *promisti*, *prospecti*, etc.) Isolated cases occur also in prose, as in Cic. ad Att. 12. 42. 1 *dixi*. Cf. A. 128. b; Roby 663.

**aibas** = *aiebas*; the two forms are used indifferently by Terence.

**factum**, 'yes'; see on 543. The omission of *est* in such expressions is regular; cf. Andr. 593, 665, 975; Eun. 708, 851, 1037; Heaut. 568; Hec. 846. Cf. n. on 676.

**uenit**: *i.e.* *rediit*.

562. **non puduisse**: see on 38.

**senem**: opposed to *puerum* (563), and indicating therefore only advanced manhood. Otherwise Syrus is exaggerating, for he is not to be thought of as an old man with white hair.

563. **modo**, 'quite lately'; *i.e.* according to the slave's view of it.

**tantillum**, 'no bigger than this' (*δευτικῶς*); cf. Plaut. Poen. 273 where the diminutive, *tantilla*, is opposed to *tanta*.

564. **laudo**, 'good!' 'bravo!'; without an object, as in Andr. 443, 455, Eun. 154.

**patrissas**, 'you take after your father,' 'you are a chip of the old block,' occurs in Plaut. Mostell. 625, Pseud. 442, and is one of a small class of verbs formed after Greek verbs in ζ (*-ίζω* = *-isso*). Though *παρίζω* is mentioned by Priscian, *παρίζω* is the form used by Greek authors. Other examples are *gracissat*, *atticissat*, *sicilissat*, Plaut. Men. 11-12; *pytissando*, Heaut. 457; *comissatum* (from *comissor* = *κωμάζω*), Eun. 442.

**abi**: commendatory, 'you may go now,' 'that will do'; see on 220.

565. **ne**: see on 441.

566. **perquam**, 'oh very!' See on 393; cf. 567 *perfortiter*.

**seruolum**: the diminutive expresses inferiority and helplessness, 'a poor slave.'

567. **hui**: see on 411.

568. **melius**: sc. *facere quam fecit*.

**caput**: *i.e.* *auctorem*; cf. Andr. 458, Plaut. Asin. 728. Translate, 'that you are at the bottom of all this.'



569. *séd éstne*: see on 40.

*ubi* . . . *cogito*, 'I am considering where, etc.'; said more to himself than to Syrus.

570. *hodie numquam*: see on 551 and 98.

Syrus pretends to be anxious to prevent a meeting between Demea and Micio, in Aeschinus' interest. This makes Demea all the more determined to find his brother, and renders him an easy victim to the machinations of the slave.

*quid ais*, 'what's that you say?' Not quite the same as in 556, but like *quid tu ais?* in Plaut. Capt. 289 and 1015; see Hallidie on Capt. 289 and 613. It is an exclamation of anger at the slave's bold remark.

*ais* is dissyllabic, and the *i* is long, as it is a contraction of the stem vowel *i*, with *i* of the personal ending *is*.

571. *dimminuetur*: the double *m* is well attested by Priscian I. p. 32; H. (Vol. II. Keil). We may suppose that Demea, when he makes this threat, raises the stick which it was the custom for old men to carry in comedy.

572. *illius*: see on 261.

*ergo*: see on 172.

573. *hac deorsum*, 'down this way'; *hac*=*hac uia*; cf. 574, 575, 577, 580, 582. *deorsum* is dissyllabic; cf. n. on 86.

*quid ni nouerim*: see on 466.

574. 'Pass this way straight up the street.' With the directions given by Syrus to Demea, cf. those of Launcelot to Gobbo, *Mer. of Ven.* 2. 2 "Turn up on your right hand at the next turning, but at the next turning of all, on your left; marry at the very next turning, turn of no hand, but turn down indirectly to the Jew's house."

*platēa*: ἡ πλατεία ὁδός. The penult has been shortened, as in Hor. Ep. 2. 2. 71. So 582; Andr. 796; Eun. 344, 1064; Phorm. 215; Plaut. Trin. 840. Cf. *balinēum* (βαλανεῖον), *chorēa*, *gynacēum*, etc. See Wilkins on Hor. Ep. 2. 2. 71.

*sursus*: it is probable that Terence wrote *sursus*, not *sursum*, here to avoid the hiatus, although *deorsum* occurs in both 573 and 575. Lucretius used both forms (2. 188 and 189), the former before words beginning with a vowel (*sursus enim*), the latter before words beginning with a consonant (*sursus nitidae*). Similarly Plautus and Terence employ both *prorsum* and *prorsus*,

*rursum* and *rursus*, *deorsum* and *deorsus*, *uorsum* and *uorsus*, *aduorsum* and *aduorsus*.

*eo*, 'thither,' i.e. to the end of the street, as indicated by *sursus*.

575. *cliuos* . . . *est*, 'there is a slope looking straight downwards.'

*deorsum uorsus*: for the pleonasm cf. Aul. Gell. 9. 1. 1 *nam neutrum potest deorsum uersum recte mitti*.

*hac te praecipitato*, 'make the best of your way down this road.'

576. *ad hanc manum*: accompanied by an appropriate wave of the hand to the right or the left.

*ibi* . . . *est*, 'there, there is an alley hard by'; for the neuter form *angiportum* cf. Eun. 845. The masc. *angiportus* (fourth decl.) occurs in Hor. Od. 1. 25. 10 *in solo* . . . *angiportu*. The word was applied to narrow passages or alley-ways separating two adjacent houses or blocks of building (*insulae*), and opening into the broad *plateae* or *uiae*. These passages were not always thoroughfares; cf. 578. The derivation may be *angustus portus*. According to Festus (p. 232. Müll.) *portus* was anciently used as synonymous with *domus*, and Donatus on this passage explains, ". . . quod inter portus sit locus angustus, hoc est inter domos. Nam 'domos,' uel 'portus' uel 'insulas' ueteres dixerunt." Cf. Varro, L. L. v. 145 (ed. Müll.) '*Angiportum*' siue quod id angustum, siue ab agendo [nisi leg. agendo] et portu. The derivation from *agere* is of course erroneous. Cf. Ramsay's Mostell. p. 171.

577. *nam*: see on 537.

*illi*, 'there'; cf. n. on 116.

578. *uerum*, 'true'; see on 543.

*uah*: see on 38.

579. *censen hominem me esse*, 'do you imagine me to be in my senses?'; *hominem*=a person with the intelligence of a man; see on 107. Sloman renders 'what an ass I am!' Another view takes the passage to mean 'don't you count me to be a man (and therefore fallible)?' -ne sometimes has the force of *nonne*; see A. 210. d; G. 456. R.; Madvig 451. a.

580. *erratio*, 'chance of going wrong.'

581. *Cratini*: Donatus says, *congrue nomen inuenit diuini*. '*Cratinus*' ἀπὸ τοῦ κράτους, *id est a potentia*.

**huius**, 'there'; Syrus points in the direction of the man's residence. *huius* is monosyllabic.

582. **ad . . . platea**, 'go this way right along the street to the left'; cf. n. on 574.

**Dianae**: sc. *templum*. For this common ellipse cf. Hor. Sat. 1. 9. 35 *uentum erat ad Vestae*; the Greek *eis 'Απόλλωνος*; the English "to St. John's."

583. **lacum**, 'pool.' Pools of water were constructed near the gates of a city, for the use of beasts of burden going out or coming in, and in case of an attempt by an enemy to fire the city. (Donatus.)

584. **pistrilla**: a diminutive (= *pistrinula*, sc. *taberna*; from *pistrinum*); 'a small pounding-mill,' for crushing corn, usually attached to a bakery.

**ibist**: sc. *Micio*.

585. **lectulos in sole**, 'open-air seats.' The ancients were fond of basking in the sun. The place for this was a terrace or balcony or flat house-top, called *solarium*.

**ilignis**, 'of holm-oak'; a durable wood suitable for benches that were to be exposed to the sun and the weather.

**faciundos dedit**, 'he has given orders for.'

586. **ubi** = *in quibus*.

**potetis**, 'carouse.'

**bene sane**: ironical. Demea departs by the lane on the left.

587. **te exercebo**, 'I will work you.'

**silicernium**, 'old dry bones'; more lit. 'a funeral feast,' i.e. fit to die and furnish an occasion for one.

588. **Aeschinus odiose cessat**, 'Aeschinus is intolerably late.' For the final syllable of *Aeschinus* see on 260.

**prandium**: cf. 376 sq. *cena* and *prandium* were frequently confused. Translate, 'dinner's spoiling.'

589. **in amorest totus**, 'is absorbed in his love'; cf. Hor. Sat. 1. 9. 2 *nescio quid meditans nugarum, totus in illis*; id. Ep. 1. 1. 11 *omnis in hoc sum*.

590. **adibo**: sc. *prandium*.

**unum quicquid**: for *unum quidque* as in Plaut. Trin. 881

*si unum quidquid singillatim et placide percontabere*; frequently in early Latin, and occasionally in Cicero. See Brix on Plaut. Trin. 881.

**bellissimum**, 'nicest,' 'sweetest,' suggests *bellaria* (from the same root) = 'dessert,' 'dainties,' 'sweets,' etc. *Columella* (12. 19. 2) has *uinum bellissimum*. The word is common in Plautus and the *sermo cottidianus*.

591. **carpam**, 'I will pick out.'

**cyathos sorbilans**, 'sipping my cups.' The *cyathus* was one twelfth of a *sextarius*, i.e. about the size of a modern wine-glass; it was ordinarily used for transferring the wine from the crater, 'mixing-bowl,' to the *pocula*, 'drinking-cups,' and must have been a species of ladle. Cf. Hor. Od. 3. 19. 12 *tribus aut nouem miscentur cyathis pocula commodis*; id. Sat. 1. 6. 117 *lapis albus pocula cum cyatho duo sustinet*.

**paulatim**, 'comfortably,' 'cosily.'

**producam diem**, 'spin out the day'; so Mart. 2. 89 *quod nimio gaudes noctem producere uino, ignosco*; Hor. Sat. 1. 5. 70 *prorsus iucunde cenam producimus illam*. Syrus withdraws into the house.

## ACT IV. Sc. 3

Hegio, who had gone to the forum at the close of the third act to look for Micio (512), now returns in conversation with him. He has told Micio the whole story about Aeschinus and Pamphila, and secures from him promises of redress. Hegio's commendations of Micio for his fair-mindedness are modestly deprecated by the latter.

592. **lauder** makes clear the general character of the previous conversation.

593. **meum officium**: in scanning take *meum* as a monosyllable, by synizesis, and then elide it. Cf. n. on 10 and 407.

594. **nisi si . . . credidisti**, 'you must have imagined'; cf. Andr. 249 *nisi si id est, quod suspicor*; Eun. 524, 662. *nisi si* occurs not infrequently in Plautus, and is found in Caesar, Cicero, and Livy.

*ita* anticipates the following accusative with infinitive, as *istuc* an infinitive in 386, and *hoc* a substantive in 870, 904.

595. *sibi* . . . *ultro*, 'that a wanton injury is done them'; see on 472.

*expostules*, 'complain of'; so Andr. 639. The construction is *si eam (iniuriam) expostules quam ipsi fecere*.

597. *aliter atque es*, 'other than you are.'

*animum*: both *animum* and *in animum* are found with *inducere* in Terence.

598. *uirginis*: final syllable lengthened in the arsis of the foot.

*eas*: monosyllabic, as in Hec. 754, and Phorm. 562 *camus* (disyllabic).

599. *dixti*: see on 561.

*mulieri*: Sostrata.

600. This verse is epexegetic of *istaec eadem*, and is a very brief recapitulation by Hegio of what, it is to be supposed, he has told Micio while walking with him from the forum. Fleckeisen and Dziatzko have but slight ground for assuming that a verse has dropped out after this line. See App.

*fratrem*: Ctesipho.

*eius*: Aeschinus.

601. *opus est facto*: see on 342.

*bene facis*, 'thank you'; an expression of gratitude rather than of opinion. Donatus on Eun. 186. Cf. 970. See App.

602. *nam*: elliptical and causal, '(I am right in commending you) for, etc.' See on 168 (*enim*).

*illi*: Pamphila.

*releuabis*: the change from the simple future to the future perfect (*fuertis functus*, 603) need not be objected to; cf. 980-1, Eun. 723, Hec. 599, Andr. 570. See App.

603. *officium* . . . *functus*: see on 464.

604. *mihi*: see on 142. Otherwise hiatus occurs at *dixti*, rendered possible by the change of speaker. See Introd. p. lxxv.

*immo ego ibo*, 'no, I will go in person.' *immo* (or *imo*) frequently = plain 'no,' more or less forcible according to circumstances. See Ramsay's Mostell. Excurs. iv.

605. *nescio*: disyllabic.

606. *ad contumeliam*, 'in the light of an affront.'

*accipiunt magis*, 'they are inclined to take (regard).' *magis* = 'rather,' i.e. than in a complimentary light.

607. *inpotentiam*, 'helplessness'; with the idea of poverty connoted. Cf. 502.

*ludier*: see App.

608. *te ipsum*: subject of *purgare*, 'that you make the explanation yourself' regarding the recent conduct of Aeschinus. *quae facta sint* may be supplied.

*ipsi*, 'to her,' Sostrata; cf. 598.

*coram*, 'in an interview'; see on 484.

*placabilis est*, 'is the better way to appease them.' Verbal adjectives in *-bilis* often have an active signification in early Latin, as in Phorm. 961, Heaut. 205 *tolerabilis* = 'tolerant.' So also Hor. Od. 1. 3. 22 *Oceano dissociabili* ('causing estrangement').

609. *et recte et uerum dicis*: cf. Plato, *Phaedo* 79 D, *καλῶς καὶ ἀληθῆ λέγεις*, *Protagoras* 352 D, *καλῶς γε, ἔφην ἐγώ, σὺ λέγων καὶ ἀληθῆ*.

Hegio and Micio go into Sostrata's house.

## ACT IV. SC. 4

Aeschinus now returns from the forum (see 277), and turns over in his mind the critical character of the situation. It is evident that Sostrata and Pamphila believe him to be false; yet he cannot explain without disclosing his brother's secret.

610. *discrucior*: see on 355.

*animi*, 'at heart,' 'in spirit'; a locative, used with certain expressions of feeling, such as doubt, anxiety, etc. See A. 223. c; H. 410. V. 2; G. 374. R. 3; Roby 1168, 1321; Madvig 296. b. obs. 3. Cf. Phorm. 187, Eun. 274, Hec. 121, Heaut. 727 *pendebit animi* with Shuckburgh's note.

*obici*: the first syllable is long by position, since only in the way it is written does it differ from *obiici*. (Spengel.)

Take *hocine tantum mali* together. For the construction *hocine obici* see on 38.

611. **quid me faciam**, 'what I shall do with myself.' *facere*, *feri*, and *esse* are thus constructed with the simple instrumental ablative, where a preposition might be expected. *de* is rarely used; sometimes the dative. Cf. Heaut. 188 *incertumst etiam quid se faciat*, Hec. 668 *quid faciemus puero?* Andr. 709 *quid me fiet?* Phorm. 137 *quid te futurumst?* Ad. 996 *sed de fratre quid fiet?* Andr. 143 *quid facias illi*, etc. Cf. n. on 996.

**quid agam**: more general in meaning than *quid faciam*.

613. **pectore**: *consistere* with the simple abl. occurs also in classic prose; e.g. Cic. Cat. Mai. 20. 74 *mortem . . . inpendentem timens qui poterit animo consistere?*

614. **uah**: see on 38.

**turba**: 'confusion,' 'embarrassment.'

615. **incidit**: i.e. *orta est*.

617. **anus**: Canthara, the nurse. *anus* is usually an elderly woman of inferior rank or condition, *matrona* an elderly lady. The latter can be called *anus* only in a slighting way, as in 939; Hec. 231, 621.

**id . . . indicium fecit** = *id indicavit*; cf. Hec. 546 *id nunc res indicium haec facit*; Ad. 939 *idne estis auctores mihi?*

619. Scan *Pámphilā* | *quid agát*, not *Pámphilā quid* | *agát*. (Spengel.)

**iam partus adsiet**: the omission of the interrogative particle in an indirect question is very rare. Dziatzko, consequently, conjectures *partusne* or *partun*; Spengel *ian* (= *iamne*).

620. **eon** = *eone*, 'whether for that reason.'

**abi**: scornful, 'be gone!' 'avaunt!' See on 220.

621. **diu**: monosyllabic, as in Eun. 295, etc.

**dedisti uerba**, 'have deceived us.' Cf. Donatus (on Eun. Prol. 24), '*uerba dare* decipere est, quia qui '*rem*' expectat et nihil praeter '*uerba*' inuenit, deceptus est.'

622. **ualeas**: repellent, like *χαρπεῖν λέγω*. So Andr. 696 *ualeant qui inter nos discidium uolunt*.

**habeas . . . placet**, 'keep the one you like.'

623. **id** alludes to the statement in 617.

**me reprehendi**, 'I checked myself'; cf. Ov. Her. 11. 53 *continuo gemitus elapsaque uerba reprendo*.

624. **fieret palam**: i.e. the secret. See on 71. The sudden change of subject is a colloquialism.

625-6. **quod . . . efferri**, 'a matter which ought by no means to get abroad'; the acc. with infin. in place of an abl. See on 342, and Madvig 266. obs.

626. **ac mitto**, 'well, I'll let that pass.'

**potis est**: see on 344 and 539.

**ut ne** usually expresses negative purpose; e.g. Andr. 259, Cic. in Verr. 2. 4. 28. Here *ut ne* = *ut non*, as in Plaut. Epid. 63 *potin ut molestus ne sis?* Cf. Pers. 175 cited on 539.

**qua**, 'in any quarter.'

**exeat**: in meaning the same as *ecferri*, and so used by Cicero, Nepos, Suetonius, and Aulus Gellius. The subject is the same as that of *fieret* (624).

627. The idea is: if I were to confess that I carried off the music-girl in order to give her to my brother, I fear I should not be believed by Sostrata and Pamphila, so greatly are appearances against me.

**id ipsum**: object of *credant*.

629. **adeo**: often merely an intensive particle; cf. 797, 987, 989.

**me . . . indicasse**: see on 38.

**hanc rem**: his relations with Pamphila; not the abduction of the music-girl.

630. **ut ut erat gesta**, 'bad as it was,' lit. 'in whatever way it was done.' On *ut ut* see A. 105. b; G. 108. 2; cf. Heaut. 200 *ut ut erat, mansum tamen oportuit*.

631. **cessatum usque adhuc est**, 'procrastinating have I been up to this moment.'

**nunc**, etc., 'now, from this instant, Aeschinus, rouse yourself'; for the metaphor cf. 693 *dormienti*. Syrus addresses himself in 763.

633. **perii**, 'ah me!'

**horresco semper**, 'I am always of a shiver.'

**pultare**: see on 264 (*crepuit*).

**hasce**: see on 530.

634. **heus, heus**: the interjection repeated (cf. Eun. 337, Heaut. 348, etc.) and the use of *actutum* ('forthwith') help to picture his uncertainty and hesitation.

**Aeschinús**: see on 598; cf. 588.

**aperite aliquis**, 'open some one!' *aliquis* with a plural verb, because used distributively. So in Plaut. Men. 674 *aperite atque Erotium aliquis euocate ante ostium*, Merc. 908 *aliquis actutum huc foras exite*.

635. **huc**, 'to one side.' The scene closes within the first half of the verse. See on 81.

#### ACT IV. Sc. 5

Micio, who in company with Hegio had gone into Sostrata's house (609), says a few words to Sostrata as he comes out. She is visible within the doorway. Aeschinus has retired to one side.

636. **facite**: Donatus explains, *iubet ut uel securae sint uel adornent nuptias*.

**haec**: matters which have been the subject of conversation between Sostrata and Micio.

**sint**: so the Bemb.; other MSS. *sunt*. The subjunctive may be due to the influence of *sciat*.

637. **quis . . . pultauit**: said aside. It is true that Aeschinus has just called aloud his own name (634). We are to suppose, however, that Micio, being in conversation with Sostrata, failed to catch his words.

637-8. Aeschinus speaks aside.

**quid huic hic**: see on 40.

**pepulisti**: much the same as *pultare* (633); cf. 788.

639. **melius est**: i.e. than to do the opposite. This verse and the next are said aside.

640. With the thought, cf. 54.

641. **respondes**: see on 737.

**equidem**: see on 555.

**istas**: sc. *pepuli*; cf. 633 *hasce*. Aeschinus endeavours, in his embarrassment, to shield himself by a falsehood.

**quod sciam**, 'so far as I know'; for the subjunctive see A. 320. d; H. 503. note 1; G. 629. R.; Roby 1694; Madvig 364. obs. 2. But restrictive clauses with *attinet*, *posse*, and *esse*, as well as other verbs, more often take the indicative; see on 296, and cf. Cic. Brut. 17. 65 *Catonem uero quis nostrorum oratorum, qui quidem nunc sunt, legit?*

642. **ita**, 'so?' 'really?' 'yes?' See on 287, 543.

**nam**: elliptical and causal, '(I asked) because I wondered.' See on 168 (*enim*).

**quid . . . tibi**, 'what business you had here'; a common expression in the comic poets; cf. Andr. 849, etc.

643. **erubuit: salua res est**, 'he blushes; 'tis all right'; an "aside." Micio's doubts as to his son's honourable intentions are now dispelled. He is moreover assured of the young man's shame at having concealed from him the story of his love-affair. Cf. 827 *in loco uereri*; Andr. 878 *uide num eius color pudoris signum usquam indicat*, and Menander (Frag. Inc. 173) 'Ος δ' οὐτ' ἐρυθριᾷν οἶδεν οὐτ' ἐδέειναι, τὰ πρῶτα πάσης τῆς ἀναιδέας ἔχει, and Menander in the Ὀμοπάτριοι: Ἄπας ἐρυθριῶν χρηστὸς εἶναι μοι δοκεῖ. Of course a blush could not be seen on the stage, whether the actor wore a mask or not. It could be indicated only by statement.

**dic sodes**, 'tell me, I entreat you'; said with considerable earnestness.

644. **rei**: dissyllabic here, as in Hec. 810 *quid rei est?* But in 175 supra *reist* is only one syllable.

646. **aduocatū**: a person who advised another in the management of a cause; not necessarily the pleader. The proceeding which Micio supposes for the purpose of testing his son's feelings was in strict accordance with law. Micio therefore uses the legal term, 'advocate.'

647. **pauperculae**, 'in poor circumstances'; so Heaut. 96 *est e Corintho hic aduena anus paupercula*.

648. **ut opinor eas non nosse te**: a mixture of two constructions (*ut opinor, eas non nosti*, and *opinor eas non nosse te*), quite common in the *sermo cottidianus*. Cf. Phorm. 480 *ut aibat de eius consilio sese uelle facere quod ad hanc rem attinet*.

**et**, 'or rather.'

649. *enim*: see on 168.

*quid tum postea*: see on 529.

652. *leges*: the Attic law, in the case of a maiden who was an orphan and portionless, compelled her nearest male relative (*ἀγχιστέυς*) either to endow her according to his means, or to marry her. A recital of the law, as it stood in the time of the New Comedy, is given in Phorm. 125 *lex est ut orbae, qui sint genere proximi, eis nubant, et illos ducere eadem haec lex iubet*. See Diod. Sic. xii. 18, 2. 3. The law had more particular reference, however, to the *ἐπικληροί*, i.e. only-daughters and heiresses. Cf. Numbers, xxxvi. 8. See Dziatzko on this verse, and on Phorm. 125.

653. *recte*: *perge*, 'quite right: go on.'

654. *Mileti*: an Ionian colony in Caria in Asia Minor. An Athenian citizen might reside in a colony and still be subject to Athenian law.

655. *Miletum usque* = *usque Miletum*; cf. Eun. 471 *ex Aethiopiast usque haec*.

*ita*: see on 287.

*animo malest*, 'I shall lose my mind'; said aside. In Plaut. Amph. 1058 *animo malest, aquam uelim*, there is evidently a reference to fainting. *animo* is dative.

656. *illas*: sc. *dicere*; cf. Andr. 853 *quid illum censes?*

*nil enim*, 'nothing, of course'; i.e. they agreed to it eventually, though an objection was made at first (657 sq.). For *enim* (corroborative) see on 168, and cf. 730.

658. *neque*: adversative, 'but not.' Cf. similar use of *οὐδέ*.

659. *priorem esse illum*, 'that he has the prior claim.'

660. *nonne*: Terence usually prefers *non* or *-ne*; see on 83 and 94.

*haec*: acc. plur. neut. (or nom. sing. fem. agreeing with *mater* understood).

*poscere*: see App.

661. *an*: see on 136.

662. *quid . . . ni*: separated, as in Plaut. Amph. 434 *quid ego ni negem?* Cf. n. on 466.

664. *inliberaliter*, 'ungenerously'; cf. n. on 57, 449.

665-6. *quid*, etc., 'what, pray, do you suppose will be the feelings of that wretched man who was the first to consort with her?'

*tandem*: see on 685.

*animi*: partitive genitive, with *quid*; cf. Eun. 1015 *quid illi credis tum animi fuisse?*

*illa*, governed by the preposition in *consuevit*, is without parallel; it is the reading of the Cod. Bembinus. *cum illa* of the other MSS. is against the metre. Cf. Hec. 555 *quacum . . . consuesset*, Phorm. 873 *cum eius consuevit olim matre*.

667. *haud scio an*, 'perhaps.' *an* is used to introduce an indirect question after *nescio*, *haud scio*, *dubium est*, etc., in the sense of 'whether not perhaps,' inclining to an affirmative. The whole expression then acquires the signification of 'I almost think,' 'perhaps.' See H. 529. II. 3. note 2; G. 459. R.; Roby 2256; Madvig 453.

668. *praesens praesenti eripi*, 'snatched from him before his very face.' Spengel cites Plaut. Mostell. 1057 *adsum praesens praesenti tibi*. The citation is not parallel, however, for in the text both *praesens* and *praesenti* refer to the same person (Aeschinus). Bentley's *praesentem* is a good emendation, and is supported by Plaut. Pseud. 1142 *quia tute ipse ipsum praesens praesentem vides*, and Verg. Aen. 4. 83 *illum absens absentem auditque uidetque*. See App.

670. *qua ratione istuc*, 'how so?'

*despondit*: sc. *eam adulescenti*. A formal betrothal in the presence of parents or their representatives was a necessary preliminary to marriage.

671. *quoi quando nupsit*: two distinct questions, 'to whom was she wedded, and when?'

*auctor . . . est*, 'who gave his consent (more lit. 'is the consenting witness') to these things?' Cf. Cic. pro Cluent. 5. 14 *nullis auctoribus*, said of a marriage. The natural *auctor* in a young man's case was his father.

672. *alienam*, 'a stranger,' i.e. a person whom his father had not selected for him, and whose family was in no way connected with his own. *aliena* may also mean one who is affianced to another by law, — 'another man's bride.' Cf. n. on 652.

*an*: see on 661.



**sedere**, 'sit inactive.'

673. **grandem**, 'grown up,' 'of age'; cf. 930 *natu grandior*, Phorm. 362 *homo iam grandior*, Plaut. Aul. 191 *uirginem habeo grandem*.

**dum**: after *expectantem* (674).

**cognatus**: the Milesian, in whose existence Aeschinus has complete faith.

675. **id defendere**, 'thus to have argued,' 'to have made this sort of excuse.' *id* is cognate acc.

676. **ridiculum**, 'absurd!'; cf. Andr. 712, 474. See on 561 (*factum*).

677. **quid . . . nostra**: sc. *sunt*; 'what is this to us?'

678. **quid . . . illis**: cf. Heaut. 742 *etiamne tecum hic res mihi est?*

**abeamus**: Micio pretends that after all said and done the subject under discussion concerns neither himself nor Aeschinus, and that it is time to be off. At that instant he is surprised to find his son in tears, and exclaims *quid est*, 'what's the matter?' etc.

679. The change of metre is in keeping with the change in Micio's tone, which now becomes serious and confidential.

680. **nam**: elliptical and causal, '(I have had reason to inquire into the matter) for, etc.' See on 168 (*enim*).

**quo magis**, 'wherefore the more.'

681. **uelim me promerentem ames**, 'may I deserve your love.'

**dum uiuas**: the subjunctive is due to attraction.

682. **me . . . me**, 'that I have been guilty of this fault.'

**admisisse in me**: like Phorm. 270 *si est, patruae, culpam ut Antipho in se admiserit*; Plaut. Amph. 885 *quae . . . in me admisi*. Usually *in me* is omitted.

**id . . . dolet**: see on 733.

683. **me tui pudet**, 'I am ashamed to see you.' The genitive with *pudet* sometimes denotes the person *before* whom, or *in whose presence* the shame is felt, as in Liv. 3. 19 *pudet me deorum hominumque*. See A. 221. b; H. 410. IV. note 2; G. 376; Roby 1328; Madvig 292 *fin*.

684. **liberale**: cf. n. on 449, 57.

**indiligens**, 'reckless,' 'careless'; cf. 695 *socordem*.

**nimium**: see on 169.

685. **tandem**, 'pray'; often in questions, for emphasis. Cf. 276, 665.

688. **cedo**, 'tell me'; see on 123.

689. 'Did you practise any caution, or exercise any foresight?' For the syncopated forms of the two verbs, see on 561.

690. **quid fieret? qua fieret?** depend on *prospecti*.

**qua**=*qua ratione*.

691. **qua resciscerem** depends on *prospecti*, but may also be taken as an independent deliberative question, 'how was I to learn of it.'

**haec**: cognate acc.

692. **quod . . . fuit**: see on 296 and 641.

693. **dormienti**, 'while you slept,' *i.e.* 'while you took your ease.' Cf. n. on 631.

695. 'I would not have you equally indifferent to the rest of your affairs.' This genitive of specification is extremely common in Plautus and Terence. See A. 218. a and c; H. 399. 3; G. 373; Roby 1320; Madvig 289. a. Cf. Tac. H. 3. 31 *gregarius miles futuri socors*.

696. **bono animo es**, 'be of good courage.'

**duces uxorem**: the consent of the legal guardian was necessary. See App.

697. **nescio: quia**: *i.e.* I can give you no definite reason, but because, etc.

698. **misere**: see on 522.

699. **abi**, 'be off!' See on 220.

700. **iam uxorem**: Aeschinus is overcome with surprise and joy that Micio already recognises Pamphila as his son's lawful wife. He perceives also that his father's formal consent to the marriage must already have been given at Sostrata's house.

**quantum potest**: see on 350.

701. **quam oculos**, etc.: cf. 903; Catull. 3. 5 *passer . . . quem plus illa oculis suis amabat*. The expression survives in the Spanish "te quiero mas que mis ojos," and the form of greeting "mis ojos."



702. *quam illam*: said jokingly.

*perbenigne*: sc. *dicis*; ironical, 'you are very kind,' 'I am much obliged to you.' Cf. Phorm. 1051 *benigne dicis*; Hor. Ep. 1. 7. 16 and 62. It was a polite form of refusal, like *καλῶς*, *κάλλιστα*; cf. the French "merci."

703. *periit: abiit, nauem ascendit*, 'he has vanished: gone, embarked'; a playful way of informing Aeschinus that the Milesian was a purely hypothetical personage. Now that he is no longer wanted he is summarily dismissed. The second and third statements are explanatory of the first.

*abi*, 'go to'; see on 220.

704. *nam*: elliptical and causal, '(I urge you to do so) for.'

705. *quo* shows that *eo* is to be supplied with *magis*. This verse suggests modesty and filial regard beyond anything of the kind noticed in Plautus.

706. *quae opus sunt*: i.e. for the wedding. See on 335.

*ut dixi*: i.e. in 699. Micio goes into his house.

707. Aeschinus expresses his astonishment at and admiration of Micio's indulgent attitude, which resembles that of a brother or a friend rather than that of a father possessed of the *patria potestas*.

708. *morem gereret*, 'humoured,' 'pleased'; see on 431. The subjunctive is deliberative.

709. *gestandus in sinust* denotes very tender affection; cf. Cic. ad Fam. 14. 4. 3 *quid? Cicero meus quid agat? iste uero sit in sinu semper et complexu meo*; Shak. Ham. Act iii. Sc. 2 "I will wear him in my heart's core; ay, in my heart of hearts."

*hem* denotes affection here. See on 260.

710. *commoditate*, 'complaisance,' 'forbearance,' 'kindness'; cf. 783 *commodum*.

711. *sciens*: pregnant, 'knowing all I do now,' 'with my full experience'; cf. Heaut. 1050 *mea bona ut dem Bacchidi dono sciens?*

712. *cesso ire? = iam ibo*; hence the following *ne*. Aeschinus goes into Micio's house for the purpose indicated in 699. See App.

## ACT IV. Sc. 6

Demea comes back weary and angry after the fruitless search for his brother, on which the crafty Syrus had sent him (569-585). He is resolved now to wait at Micio's house until his brother returns.

713. *defessus*, etc.: similarly in Plaut. Merc. 818 Eutychus enters with the words *defessus sum urbem totam peruenarier*.

*ut*, etc., 'O that Jupiter may destroy you, etc.' *ut*, 'that,' is occasionally used elliptically in prayers and imprecations, the word *precor* or *quaero*, or the like, being omitted. *ut* is then said to be equivalent to *utinam*, but in the case of *utinam* also there is a similar ellipse. Cf. Eun. 302 *ut illum di deaeque senium perdant, qui me hodie remoratus est*. See Ramsay's Mostell. Excurs. ix. p. 227.

713-4. *cum tua monstratione*, 'with your directions'; see 573-585.

715. *perreptaui* expresses the slow and weary search of the old man. Cf. Plaut. Amph. 1011 *omnis plateas perreptaui*, etc.

*usque* strengthens *omne*; 'from end to end.'

*lacum*: see on 583.

716. *illi*: see on 116.

716-7. *nec . . . homo . . . quisquam*: see on 366.

*aibat*: see on 561.

*domi*: at Micio's.

718. *obsidere usque*, 'to sit and wait.' The verb is more commonly transitive, as in Plaut. Rud. 698 *hanc . . . aram obsidere*.

## ACT IV. Sc. 7

Demea is about to enter the house, when Micio comes out after giving some hurried orders to his servants. The latter is assailed by Demea with reproaches on account of the newly discovered iniquities of Aeschinus, whose intrigue with

Pamphila is a more serious matter than the abduction of the music-girl. Micio receives the information coolly and tells his brother that all is right. The young people are to marry and have quarters at his house, where the music-girl will also remain. Demea becomes more enraged, and is at last reduced to a state of silent despair at what he deems the hopeless infatuation of his brother and all belonging to him.

719. This verse is said while Micio is still within the house, perhaps to Aeschinus.

*illis*: Sostrata and her daughter.

*in nobis moram*: for this construction cf. Andr. 166 *in Pamphilo ut nil sit morae*, 420 *neque alibi tibi erit usquam in me mora*; Verg. Ec. 3. 52 *in me mora non erit ulla*. Cf., for a second form, Andr. 593 *nunc per hunc nullast mora*, and for a third, 424 *ne in mora . . . sies*; Plaut. Trin. 277.

*moram*: i.e. in hastening the wedding.

720. *eccum ipsum*: see on 260 (*illum*). Here as in 81 Demea's agitation causes him to forget to give Micio the customary greeting.

721. *quid nam*, 'what is it, pray?' 'why, pray?' See on 537.

722. *illius*: dissyllabic, or = *illius*.

*adulescentis*: Aeschinus.

*ecce autem*, 'see now!' ironical and expressing amazement.

*noua*, 'unheard of.' See App.

723. *capitalia*, 'atrocious,' lit. 'worthy of capital punishment.' Festus (p. 48 Müll.) has *capital, facinus quod capitis poena luitur*. Cf. Plaut. Merc. 611 *Eutyche, capital facis*, Men. 92 *tam etsi capital fecerit*, Mostell. 465 *capitalis caedes facta est* = 'an atrocious murder was committed.' See Ramsay's Mostell, pp. 146-8.

*ohe iam*: the full expression is *ohe iam satis est*. See Plaut. Cas. 249; Hor. Sat. 1. 5. 12. Cf. n. on 769.

725. *ciuem*: in predicative apposition, 'who is a citizen.'

726. *oho*: monosyllabic; expresses astonishment and indignation.

727. *non*: see on 94.

*insanis*: cf. our colloquial "to be mad" = "to be angry."

*malim quidem*, 'I prefer that he should do so,' points ironically to the unreasonableness of Demea's questions. Donatus mentions that some MSS. attribute these words to Demea. The meaning will then be, *malim quidem te clamare et insanire quam non clamare et non insanire, nam puer natust*.

728. *di bene uortant*, 'Heaven bless it!'

729. *scilicet*: a corroborative particle, 'obviously,' 'of course.' See on 543; cf. 751, 811, 839, 874, Andr. 950, Eun. 1040.

730. *enim*: see on 656.

*fert*: see on 53; cf. Andr. 832 *incepi, dum res tetulit. nunc non fert*; Cic. ad Fam. 1. 7. 6 *in hac ratione quid res, quid causa, quid tempus ferat, tu facillime optimeque perspicies*.

731. *illinc huc*: i.e. from her house to mine.

732. *istocine*: the regular way of combining *istoc*, the strengthening affix *-ce*, and the interrogative particle *-ne*; cf. 758.

*oportet*: sc. *fieri*, or *te facere*; cf. Heaut. 562 *itane fieri oportet?*

*quid faciam amplius*, 'what more can I do?' Micio mischievously takes Demea to mean that enough has not been done.

733. *ipsa re*, 'in very fact,' 'in reality.'

*istuc dolet*: *dolere* with a neut. pron. as subject is common in Terence; cf. 272, 451, 682, Eun. 93, etc. It may also have a clause for its subject, as in Phorm. 162 *tibi quia superest dolet*; but even then a neut. pron. may anticipate the clause, as in Plaut. Capt. 152 *huic illud dolet, quia nunc remissus est edundi exercitus*. In any case the clause is really in apposition to a neut. pron. or equivalent, expressed or understood. Such an impersonal use of *dolet*, and other verbs of feeling, is more common in Plautus than in later writers.

734. *est hominis*, 'it is the part of a man (of right feeling)'; see on 107. In 736 *hominis* = 'a man (of kind feeling).'

735. *fiunt nuptiae*, 'the wedding is about to take place.'

736. *dempsit*: i.e. from Aeschinus and Pamphila.

*magis*: sc. *quam simulare*.

737. *placet*: the interrogative particle is frequently omitted in conversation, the tone of the voice being sufficient to indicate the interrogation; cf. 641.

738. **quom non queo**: see on 18. The temporal idea here is not absent, and so the transition from time to cause in the use of *quom* is well illustrated.

739. **quasi quom**: this combination in a *comparison* after *ita* is strictly archaic.

**Iudas tesseris**: cf. Alexis, a poet of the Middle Comedy (Meineke, *Frag. Com.* iii. p. 399, quoted by Spengel):

Τοιοῦτο τὸ ξὺν ἔστιν ὥσπερ οἱ κύβοι.

Οὐ ταῦτ' ἀεὶ πίπτουσιν οὐδὲ τῷ βίῳ

Ταῦτ' ὅν διαμένει σχῆμα, μεταβολὰς δ' ἔχει.

Dice were of two kinds, *tali* (ἀσπράγαλοι, 'ankle-bones') and *tesseræ* (κύβοι). The latter were, in their shape and marking, like those of modern times, and were thrown from a *phimus* (Hor. Sat. 2. 7. 17), *fritillus* (Juv. 14. 5), *turricula* (Mart. 14. 16), or *pyrgus* (Sid. Ep. 8. 12). The former were oblong and rounded at the ends, and were marked only on the four sides. Three *tesseræ* were generally used, but four *tali*. The best throw happened when all the *tali* came up different, or the *tesseræ* showed three sixes. Such a throw was termed *Venus* or *Veneris iactus* (βόλος). Cf. Plaut. *Curc.* 355 sq.; Tyrrell on Mil. Glor. 164; Becker's Gallus, p. 499 (Metcalf); Marquardt, *Privatl. d. Röm.* ii. p. 847 sq.

740. **quod . . . opus est iactu**: see on 429. Here the meaning is completed by the supine. But *quod* may also be taken as an adverbial acc. ('in respect to which') and *iactu* as abl. of *iactus*. Translate, 'the best throw.'

741. **id** takes up *illud*.

**arte ut corrigas**: sc. *fac*; cf. Hor. Sat. 2. 8. 84 *Nasidienne, rediis mutatae frontis, ut arte emendaturus fortunam*.

**corrigas**, 'mend.'

742. **corrector**: ironical, 'fine mender you!'

743. **quantum potest**: see on 350.

744. **aliquo**, 'in some direction,' i.e. 'to somebody or other.'

**abiciundast**, 'ought to be let go (sold) at a loss'; cf. Plaut. Mostell. 889 *numquam edepol ego me scio uidisse usquam abiectas aedis, nisi modo hasce*.

**pretio**, 'at cost price.'

**gratiis**, 'for nothing'; the regular form in early Latin; in later Latin, *gratis*.

745. **est**: sc. *abiciunda*.

746. **facies**, 'will you do with her?'

**pro diuom fidem**: sc. *imploro*; see on 381.

749. **ita me di ament**, 'so help me heaven'; a common form of protest. Cf. Phorm. 165, etc.

**ut uideo**: to be taken with *credo*, 'when I contemplate your folly, I believe.'

750. **facturum**: sc. *te*.

**quicumque**, etc.: i.e. *psaltriam quacum cantites*.

751. **noua nupta**: cf. 938 *nouos maritus*.

**scilicet**: see on 729.

752. **restim ductans**: the cord in the ancient dance served the same purpose as holding hands with us. The dancers while holding the cord performed various evolutions, in a straight line, a circle, or other figures. Cf. Livy's description of a festival in honour of Juno (27. 37. 14), *in foro pompa constitit, et per manus recte data uirgines sonum uocis pulsu pedum modulantes incesserunt*. Dancing was held in slight esteem by the Romans. Demea's sneers are therefore pertinent to the occasion, and would be appreciated by a Roman audience. It was otherwise among the Greeks. Hence this is distinctly a Roman allusion, and perhaps the only one purely so in Terence's plays.

**probe**, 'exactly': a corroborative particle; see on 543; cf. Eun. 768; Ramsay's Mostell. Excurs. xi. p. 231.

754. **non**: see on 94.

**haec pudet**: in early Latin *paenitet*, *taedet*, *piget*, *pudet*, *licet* and *oportet* were also used personally; but the subject was usually a pronoun. Cf. Andr. 481 *quae oportet*; Plaut. Cas. 877 *ita nunc pudeo*. See on 84.

756. **hilarum ac lubentem fac te**, 'be gay and cheerful.' Donatus says, *bene addidit 'lubentem'*; *multi enim hilares se simulant non lubentes sunt*.

757. **hos**: not *has*, because Hegio is counted among them; cf. 609.

**conuenio . . . redeo**: present for future; cf. n. on 549, 435. Micio enters Sostrata's house.

758. **hancine uitam**: see on 304.

761. **Salus**: personified by the Romans, as Ἑλεια by the Greeks. Cf. Hec. 338, where *Salus* is the goddess of health,

and is paired with Aesculapius. Cf. also Plant. Mostell. 343 *nec Salus nobis salutis iam esse, si cupiat, potest*, where the first *Salus* is a personification of the second; Capt. 529 *neque iam Salus seruare si uult me potest*; Cic. in Verr. 3. 57. 131 *quo ex iudicio te nulla Salus seruare posset*. The expression *Salus seruare* appears to have been proverbial. On the personification and worship among the Romans of personal qualities, natural phenomena, etc., see Mommsen, *Hist. of Rome*, Vol. I. Book I. c. 12, p. 223 sq. (Eng. transl.)

# ACT IV. Sc. 8 [ACT V. Sc. 1]

Syrus comes out of the house where evidently he has had plenty to eat and more than enough to drink (590 sq.) He falls in with Demea, whose anger and disgust are increased by the slave's condition and insolence.

It is quite improbable that in the ancient editions of the play the act closed at line 762. The stage is not empty and the action is still in progress. But before verse 855, where the scene is marked in the MSS. as V. 4, there is a decided break. The mistake may have been due to the anxiety of an ignorant copyist to make the acts as nearly equal as possible, for according to the notation of the MSS. 246 lines have been assigned to Act IV. and 235 to Act V., while the assumption that the play is interrupted at verse 854 gives 338 lines to Act IV. and only 143 to Act V.

763. *edepol*: see on 289.

*Syrisce*, 'Syrus, my boy'; for the form of this endearing diminutive cf. Plaut. Casin. 739 *Olympisce mi*, addressed to Olympio. Syrus speaks to himself in self-congratulatory terms, and may be supposed to exhibit other indications of the effect of the wine he has taken. The slave's way of calling himself by name is paralleled by Davus in Andr. 206, by Libanus in Plaut. Asin. 249, and by Acanthio in Merc. 112. Cf. 631 supra. Syrus soliloquises without seeing Demea.

764. *laute*, 'finely,' 'nicely'; see on 425.

*munus*, 'duty,' with reference to eating and drinking.

765. *abi* expresses satisfaction, 'go to,' i.e. 'good,' 'all right'; see on 220.

766. *prodeambulare*: i.e. *pro-de-ambulare*; ἀπαξ λεγόμενον.

*deambulare* suggests an easy, comfortable gait; cf. Heaut. 587, 806 *uel me haec deambulatio, quam non laboriosa, ad languorem dedit*. For this use of two prepositions in composition Donatus compares Verg. Georg. 3. 256 *pede prosubigit terram*. Some editors prefer *prodambulare*, in which *pro* assumes its original form *prod*, as in *prodire*, *prodesse*. See App.

*sis* (= *si uis*) expresses anger and impatience. *Sis* is generally subjoined to an imperative, though sometimes placed before it, as here, and may express feelings of a varied description, according to circumstances and the tone in which it is uttered. So in English the words "if you please" may express a request, a command, anger, scorn, etc. The uncontracted form occurs in 184. See Ramsay's Mostell. Excurs. xiii. p. 237.

767. *exemplum disciplinae*, 'a specimen of good discipline.' The hiatus after *d.* is allowable on account of the pause, the change of speaker, and perhaps the fact that there is no actual dialogue in progress. Cf. Introd. p. lxxv.

*ecce . . . noster*: a part of Syrus' soliloquy.

*hic*: adverb.

768. *quid fit*: see on 266.

*scelus*, 'you rascal,' 'villain'; common in Plautus, who also has *scelus uiri*, *scelus pueri*, *flagitium*, *flagitium pueri*, and the like. The abstract is very strong and implies that the whole man is the very impersonation of wickedness. Demea is thinking of the trick by which Syrus sent him hunting throughout the town for his brother.

769. *ohe iam*: see on 723; *satis est* is omitted also in Hor. Sat. 2. 5. 96.

*uerba fundis hic*, 'you are wasting words here'; cf. 434.

*sapientia*, 'old wiseacre'; abstract for concrete; cf. n. on *scelus* supra. Some editors take it as an adjective in agreement with *uerba*.

770. *dis* = *diues*.

771. *tuam rem constabilisses*, 'you would have established your fortune'; cf. Plaut. Capt. 452 sq. *edepol rem meam constabilui quom illos emi de praeda a quaestoribus*.

773. *peccato*: Aeschinus' intrigue with Pamphila.

774. *sedatum*: through the betrothal of Aeschinus to Pamphila.

775. **nollem huc exitum** : sc. *esse a me*, 'would I had not come out hither'; said aside. See on 165. *exitum*, being intransitive, is impersonal. Syrus is irritated at being thus disturbed by Demea, while he is still enjoying the effect of the wine and good living which his master has provided (370). He is also anxious lest Demea should enter the house and discover Ctesipho there.

# ACT IV. Sc. 9. [ACT V. Sc. 2]

Ctesipho sends a slave to summon Syrus into the house. Demea catches his son's name, and so discovers where Ctesipho is keeping himself. He rushes into the house in spite of Syrus' earnest opposition.

776. Dromo calls in a low voice to Syrus from the door of Micio's house.

**abi**, 'do be gone'; said threateningly, but in an undertone. See on 220. Dromo disappears.

777. **narrat**, 'say of,' 'tell of.'

**carnufex** : see on 363.

779. **parasitaster** : a Greek diminutive of contempt, 'a miserable hanger-on'; ἀπαξ λεγόμενον.

**paululus** : used of stature; cf. Liv. 35. 11. *7 equi hominesque paululi et graciles*. The parasite would therefore be most unlike Ctesipho who was well grown.

780. **nostin**, 'don't you know him?' Said with an air of innocence.

**iam scibo**, 'I'll soon find out,' i.e. whether you speak the truth; see on 361. Demea ignores Syrus' question as irrelevant, and walks rapidly toward the door of Micio's house. Syrus makes frantic efforts to detain him.

**mitte me**, 'let me go!' 'hands off!'

781. **noli** : sc. *abire*, i.e. 'don't go away.'

**mastigia** = μαστιγίλας (μάστιξ, 'a scourge'), 'scoundrel,' lit. 'one that deserves a whipping'; one of the many words occurring in Plautus and Terence, which, being suggestive of one or other of the various penalties to which slaves were subject, were applied as taunts to those who either had been or were thought

deserving of being thus punished. See Ramsay's Mostell. Excurs. xvi. p. 263, and Excurs. xvii. p. 281.

782. **cerebrum dispergam** : cf. 317. Demea threatens Syrus with his stick, frees himself and rushes into the house.

**abit** : present tense, 'well, away he goes.'

783. **comissatorem**, 'fellow-reveller,' 'guest'; acc. of exclamation; see on 304. Derivation from κωμῳδεῖν.

785. **dum** : see on 196.

**haec** : archaic for *hae*.

**interea** : pleonastic.

**in angulum** : of the house.

For the thought cf. Plaut. Mil. 582 *nam iam aliquo aufugiam et me occultabo aliquot dies, dum haec consilientur turbae atque irae leniunt*.

786. **hoc uilli**, 'this little sup of wine'; *uillum* is contracted from *uinulum*, a diminutive of *vinum*. For the genitive cf. 870 *hoc fructi*, Plaut. Amph. 462 *hoc operis* = 'this piece of work.' This use of the partitive genitive, whereby all genders are joined with *hoc*, is common in Plautus. *uilli* is ἀπαξ λεγόμενον.

**sic agam**, 'yes, that's what I'll do.' Syrus goes into Micio's house.

# ACT IV. Sc. 10. [ACT V. Sc. 3]

Micio enters from Sostrata's house, into which he had gone (757) to inform the inmates that the preparations for the wedding were completed (see 719). At the same instant Demea appears from the house of Micio, much distracted at the discovery that it is Ctesipho who is in love with the music-girl. Micio speaks to Sostrata as he comes out. The latter is partly visible behind the door.

787. **parata . . . sunt**, 'the necessary preparations have been completed.'

788. **ubi uis**, 'whenever you wish'; the sentence is interrupted by the noise made by Demea as he comes out. Understand *transferri poterit mulier*, or an equivalent.

**quis nam**: see on 537.

**a me**: i.e. *a (ex) aedibus meis*, 'at (lit. 'from') my house.' Cf. Heaut. 510 *a me nescio quis exit*, Phorm. 732 *a fratre quae egressast meo*, Eun. 545 *ab Thaide exit*.

**pepulit**: see on 638; rarely used of a person coming out of a house; see on 264 (*crepuit*). Demea has seen Ctesipho feasting within, in company with the music-girl, and the noise he makes is largely due to anger.

789. Demea's volubility is indicative of the state of his feelings.

790. Cf. Plaut. Trin. 1070 *mare, terra, caelum, di, uostram fidem*; Ov. Trist. 2. 53 *per mare, per terras, per tertia numina iuro*. Demea does not see Micio.

**em tibi**, 'there you have him,' 'there he is for you'; see on 537. Micio is speaking either to himself, or to Sostrata within. For the former hypothesis cf. Phorm. 847, where Geta says *em tibi* to himself in reference to an unpleasant surprise. In the latter case we must assume that Micio has informed Sostrata of his brother's peculiar temper.

792. **paratae**: sc. *sunt Ctesiphoni*; cf. Phorm. 133 *mihi paratae lites*.

**lites**, 'a quarrel,' 'row'; in this sense usually in the plural.

**succurrendumst**, 'I must to the rescue.'

793. **nostrum liberum**: genitive plural; cf. 411 *suom= suorum*.

794. **ad te redi**, 'return to your senses,' 'be yourself again'; cf. Andr. 622 *ad me redeam*, Heaut. 921 *non sum apud me*; Hor. Sat. 2. 3. 273 *penes te es?* Shakespeare, *Titus Andronicus*, 1. 1. 368 'he is not with himself; let us withdraw.'

795. Demea assumes a forced repose of manner. His trembling, however, betrays the strength of his feelings.

796. **rem ipsam putemus**, 'let us take into account the actual state of the case'; *putare*= 'to make computations,' and then 'to investigate.' Cf. n. on 208; Phorm. 718 *rem ipsam putasti*.

797. **ex . . . ortum**, 'it was from you in fact that the suggestion came'; see 130. For *adeo* see on 629.

799. **quor recipis meum**, 'why do you harbour my boy?'

800. **num qui minus . . . aequomst**, 'is it in any way unfair?'

**qui**: an old form of the abl., as in 179 and 254, but here indefinite; cf. Plaut. Rud. 736 *numquid minus hasce esse oportet liberas?*

801. **mihi**: sc. *tecum*.

802. **ne cura**: see on 279 (*ne time*).

803. **uerbum**, *λόγος*, 'proverb,' 'saying'; cf. Eun. 732 *uerbum hercle hoc uerum erit 'sine Cerere et Libero friget Venus'*, Andr. 426 *uerum illud uerbumst . . . omnis sibi malle melius esse quam alteri*.

804. Donatus says of this verse, *inter Pythagoricos ortum dicitur*. Cicero quotes it (de Off. 1. 16. 51), *ut in Graccorum prouerbio est, 'amicorum esse communia omnia.'* The Greek *κοινὰ τὰ τῶν φίλων* occurs three times in Aristotle, and is quoted by Martial (2. 43. 1 and 16).

805. **facete**: ironical.

**nunc . . . oratiost**, 'now for the first time has this sentiment of yours come to light'; i.e. you thought very differently a short time ago. See 130 sq., where Micio advises a distinction of rights and duties.

806. **ausculta paucis**: sc. *uerbis*. Perhaps *paucis* is dative here and in Andr. 536, Hec. 510 *audi paucis*, Eun. 1067 *audite paucis*. It is certainly ablative in the expression *paucis te uolo*, Andr. 29 (cf. Plaut. Mil. 375 *paucis uerbis te uolo*, Trin. 963 *te tribus uerbis uolo*). This is rendered more certain by examples such as Plaut. Aul. 199 *paucis . . . te uolo . . . appellare*, Capt. Prol. 53 *paucis uos . . . monitos uoluerim*, Men. 779 *loquere . . . paucis*.

807. **principio**, 'in the first place'; the second reason follows in 821 sq.

**id**: explained by the clause *sumptum filii quem faciunt*, as if Terence had written *id, quod tantum sumptum faciunt*.

**mordet**, 'vexes,' 'grieves.'

**sumptum**: attracted out of the nominative into the accusative by the following *quem*. See Roby 1067; Madvig 319. obs. Cf. A. 200. b; H. 445. 9; G. 619. R. 2.

808. **facito . . . cogites**: see on 497.

809. **pro re tollebas tua**, 'you were bringing up according to your means.' It was customary among the Greeks and



Romans to place a new-born infant at the feet of its father, who raised it from the ground if he wished to acknowledge and rear it. Otherwise it was either put to death or abandoned, in some exposed place, to the mercy of strangers. The custom originated in the ancient view of the supremacy of the state, in accordance with which only those persons were worthy to live who were likely to be its supporters and defenders. Accordingly weak and crippled children, as well as female infants, so far as the latter were counted in excess of a given number, were in this way effectually cut off from participation in the life and privileges of a community to which they could make no return. Hence *tollere* = 'to acknowledge a child,' and so 'to bring it up.' Cf. Andr. 219 *quidquid peperisset, decreuerunt tollere*.

811. *tum*: with *credidisti*.

*uxorem*: Micio's money, had he married, would have gone to his own children.

*scilicet*, 'naturally'; cf. n. on 729.

812. *eandem . . . obtine*, 'keep to that same plan of former days'; i.e. a plan in accordance with which Denia's property should prove a sufficient inheritance for his two sons, and Micio's should not come into the count at all.

*antiquam*: cf. 442.

813. *conserua, quaere, parce*, 'hoard, scrape, and save.' (Sloman.)

814. *gloriam tu istam obtine*, 'maintain your credit for that plan of action.'

815. *mea . . . utantur*: *utor* is constructed with the ablative elsewhere in Terence. Observe that here it is used with a neuter pronoun, and that the latter is at a distance from its verb. The acc. may be due to attraction (see on 807). *abutor* always takes the acc. in Terence. See on 464.

*praeter spem*: because Micio did not marry.

816. *summa*: sc. *rei tuae*, 'your estate,' 'capital.'

*quod hinc accesserit*, 'whatever shall have been added to it from my funds.' *hinc* is said *δεικτικῶς*.

817. *de lucro*: i.e. *lucrum*, 'as clear gain.' The construction varies; e.g. Phorm. 246 *quidquid praeter spem eueniat, omne id deputare esse in lucro*; Hor. Od. 1. 9. 14 *quem Fors dierum cumque dabit, lucro adpone*.

818. *in animo cogitare*: cf. n. on 500.

819. *dempseris*: see on 127.

820. *mitto rem*: sc. *familiarem*, 'I do not care about the money.'

*consuetudinem amborum . . .*, 'it is their mode of life (character, morals) that . . .' Understand *euro*, or *loquor*. See on 135. See App.

*mane*: see on 467.

821. *istuc ibam*, 'I was coming to that'; cf. 190 *illuc redi*, Heaut. 274 *istuc ueniam*; Hor. Sat. 1. 1. 108 *illuc unde abii redeo*.

822. *signa*: i.e. such characteristics as are mentioned in 827-9, and their opposites.

822-4. *coniectura facile fit . . . ut possis dicere 'hoc licet, etc.'*: a longer way of saying *coniectura facile fit hoc licere*, etc.

*ut* is consecutive.

825. *sed quo*: so the best MSS. instead of *sed quod*; cf. 270 *quam quo*, and note.

*is qui facit*: sc. *dissimilis est*; i.e. (*dissimiles inter se*) *ei qui faciunt*.

826. *quae*: sc. *signa*.

*fore*: sc. *eos*.

The idea is that the innate disposition of the two young men is such as to preclude the possibility of permanent harm accruing from their present extravagances, whereas with youths naturally bad the reverse would be the case.

827. *in loco*: see on 216.

828. *seiris* (for *siris*) = *sineris*; potential perf. subjunct. Perhaps a fut. perf. indic. See App.

*liberum*: see on 57.

830. *redducas*: sc. *ad officium*; potential subjunct. But if *seiris* be a fut. perf., then to be taken as a softened imperative, which is in effect a simple future. *seiris . . . redducas* will then be analogous to Heaut. 487 *dare denegaris: ibi ad illud ilico*, etc. The double *d* in *redducere* often appears in MSS., is supported by the lengthening of the *e* in Plautus and Lucretius, and was undoubtedly the correct spelling in early Latin. Cf. Munro on Lucr. 1. 228.

**enim**: see on 168.

**metuas**: potential.

**ab re . . . omissiores paulo**, 'somewhat too careless as to money matters.' *omissiores* is the opposite of *adtentiores*, 834; hence *ab re* and *ad rem*.

831. **noster**: with a vocative, 'dear,' 'my dear'; cf. 883, 961, Andr. 846 *o noster Chremes*.

832. **alia**: with *omnia*.

**aetate**, 'with age.'

**rectius**: *i.e.* than in youth.

834. Demea meets this argument in 953 sq.

**adtentiores . . . ad rem**: cf. 953. For the dative cf. Hor. Sat. 2. 6. 82 *attentus quacsitis*; for *in* and *abl.* cf. Cic. in Verr. 2. 1. 126 *in re aduenticia atque hereditaria . . . attentus*; for the gen. cf. id. pro P. Quinct. 3. 11 *ceterarum rerum . . . attentus*. With the sentiment cf. Cic. Cat. Mai. 18. 66 *avaritia uero senilis quid sibi uelit, non intellego; potest enim quicquam esse absurdius quam, quo uiae minus restet, eo plus uiatu quacere?*

835. **quod**, 'as to which,' refers to the whole preceding thought.

**ne . . . modo**, 'only take care lest.' The positive, *modo ut*, occurs in Andr. 409, Phorm. 59.

**nimium**: with *bonae*, 'those very fine arguments of yours'; see on 169.

836. **istae** emphasises  *tuae* , and strengthens the irony of the sentence.

837. **tuos . . . aequos**: nominative.

**subuertat**: in number agreeing with the second subject only.

838. **istaec**, 'those fears.'

**da te hodie mihi**, 'yield yourself for the day to my guidance'; cf. Eun. 516 *mihi sese dare*.

839. **exporge**, 'smooth out,' 'unruffle'; syncopated form of *exporrige*. Cf. Plaut. Cas. 281 *primum ego te porrectiore fronte uolo tecum loqui*. The opposite occurs in Plaut. Amph. 52 *quid contraxistis frontem?*

**scilicet**: see on 729.

**tempus**, 'the occasion,' 'circumstances.'

Demea accommodates himself to a situation that he cannot change, and contents himself with the idea that for the future he will remove his son Ctesipho as far as possible from Micio's influence.

**fert**: see on 730.

841. **luci** (not *luce*) is the old form of the locative, with temporal meaning, and, like *mane* (*manu*) and *uesperi*, is used as an indeclinable neuter substantive, being often combined with neuter adjectives. The ancient grammarians inferred from such combinations as *primo luci*, *luci claro*, an original masculine form, perhaps *lucus*. Cf. H. Usener in N. Jahrb. 1878, p. 76 sq.

**de nocte censeo**, 'nay, to-night, for aught I care'; so Hor. Ep. 1. 2. 32 *ut iugulent hominem surgunt de nocte latrones*, *i.e.* 'ere night is gone' (Wilkins). Cf. 965 *de die*, and note.

842. **hilarum**: see on 756.

843. **abstraham**: stronger than *abducam*. Demea wishes to take the music-girl away to the country that he may have an opportunity to vent his spite upon her.

**pugnaueris**: pregnant, 'you will have fought (and conquered),' 'you will have won the day'; explained by Donatus as = *magnam rem feceris*. Cf. Plaut. Epid. 493 *euge! euge! Epidice! frugis: pugnasti bene*.

844. **prorsum**, 'certainly.'

**illi**: see on 116; *i.e.* at your country-seat.

845. **facito ut**: see on 497.

**ego istuc uidero**, 'I'll see to that,' 'trust me to look out for that'; see on 127, 538.

847. **faxo**: see on 209. For a fuller account of a female slave's occupations, cf. Plaut. Merc. 396 sq. The severity exercised by brutal masters towards their slaves was not confined to those of the male sex. Witness the terms in which Callicles addresses his *ancillae* in Plaut. Truc. 775 sq., and the cruelty of Roman ladies to their attendants as depicted by Juvenal in his sixth satire.

848. **meridie**: not, as Donatus explains, because work of this kind had to be done at noon; but that her complexion might in this way be exposed to the injurious effects of the sun's rays.

849. **excoctam**: sc. *eam*. The perf. part. pass. is used as a secondary predicate, after verbs of causation and desire, to denote impatience of anything except entire fulfilment. G. 537. Cf. A. 292. d; Roby 1402; n. on 906.

**placet** denotes assent, 'good,' 'you are right.' So 910, etc.

850. **equidem**: see on 555.

851. **cogam**, 'I would compel,' i.e. if I were in your place; the subjunct. (not fut. indic.)

852. **derides**, 'you are bantering me?' 'joking?'

**fortunatu's**: Demea congratulates Micio on being able to trifle about a matter so serious.

**qui . . . sies**: causal relative, 'since you are.'

853. **ego sentio . . .**, 'I feel . . .' The idea is 'I feel it to be a serious matter.' See on 135.

854. **intro**: i.e. into the house of Micio, where the wedding ceremonies had already commenced, and whither Pamphila was to be transported from Sostrata's house.

**quoi**, etc., 'let us devote this day to that matter to which it is dedicated,' i.e. to the nuptials of Aeschinus and Pamphila. See on 358 and 287 (*sumamus*). Micio goes in, followed by Demea.

### ACT V. Sc. 1 [4]

Demea enters from Micio's house. After taking counsel with himself concerning the practical results of his brother's mode of living and his own, he resolves to imitate Micio. By adopting an extreme course he demonstrates that his brother's complaisant and easy-going behaviour is in excess of true liberality, and therefore an error.

855. The change in the metre from iambs to trochaics anticipates the sudden transformation from grave to light in Demea's attitude and manner.

**numquam**, etc., 'never did any one make such good reckoning with regard to his life.'

**subducta ratione**: predicative abl. of quality. *subducere rationem* = to cast up an account by subtracting the debit from

the credit; cf. Plaut. *Curc.* 371 *subduxi ratiunculam*; Cic. ad Att. 5. 21. 11 *subducamus summam*; ib. 13 *hoc quid intersit . . . certe habes subductum*.

856. **res**, 'circumstances.'

**usus**, 'experience.'

857. **ut**, etc.: this clause of result depends, not on *noneat*, but on the whole of the preceding thought.

**scisse**, 'know thoroughly'; the perfect tense denotes completeness.

858. **prima**, 'most desirable.'

**ut repudies**: constructed like *ut nescias* (857).

859. **nam**: elliptical and corroborative, '(I must be correct in thinking so) for.' *nam* here gives the reason why Demea thinks that the principle is illustrated in his own case; it is scarcely to be distinguished from causal *nam*. See on 168.

860. **prope iam excurso spatio**, 'when at last my course is almost run'; a metaphor from the race-course.

861. **facilitate**, 'good nature,' 'affability.'

**clementia**, 'moderation'; cf. n. on 42.

864. **nulli laedere os**, 'to offend no one to his face.' The opposite of *os laedere* occurs in 269. Both the infinitives in this verse depend on an attributive idea such as 'willing,' 'accustomed,' or the like, suggested by what precedes.

866. **tristis**, 'sullen.'

**truculentus**, 'stern'; the title of one of the plays of Plautus.

**tenax**: sc. *rei familiaris*, 'close.' The original of this verse is among the fragments of Menander (Meineke, *Frag. Com.* iv. p. 72), 'Εγώ δ' ἀγροικος, ἐργάτης, σκυθρὸς, πικρὸς, Φειδωλός.

867. **ibi**, 'thereby,' i.e. *in matrimonio*. Similar reflexions upon married life are frequent in Menander, and became a stock source of amusement on the Roman stage. Cf. 28-34, and the character of Nausistrata in the *Phormio*.

**uidi**, 'I experienced'; cf. Verg. *Aen.* 2. 5 *quaeque ipse miserrima uidi*.

868. **alia cura**, 'an additional care.'

**heia**, 'heigh-ho'; an interjection denoting weariness here, but also used to express surprise, joy, ironical doubt, etc. Demea uses it to introduce the third and strongest proof of the

tendency of man's aims in life to result in failure and disappointment.

869. **facere**, 'earn'; cf. Liv. 1. 9, 3 *magnas opes sibi magnamque nomen facere*.

870. **exacta aetate**, 'at the close of my life.'

**hoc** anticipates **odium** (871). See on 594 (*ita*).

**fructi**: see on 786. Substantives of the fourth declension with gen. in *-i* occur side by side with those in *-ūs*, in Plautus, Terence, Lucretius, and Ennius. The gen. of this declension ended originally in *-uis* which was contracted into *-ūs*, or into *-i*, the *s*, which was lightly pronounced, being dropped. Cf. Eun. 237 *ornati*, Hec. 836 *quaesti*, Phorm. 154 *aduenti*; Plaut. Capt. 855 *uicti*, Aul. 722 *gemiti*, and similarly in other writers until the time of Caesar, when the form in *-ūs* became regular.

**eis**: dissyllabic.

871. **patria potitur comoda**, 'enjoys all a father's comforts'; see on 74. Terence writes *potior* with the acc. here, in 876, and in Phorm. 469; with the abl. in Phorm. 830: Plautus with the acc., abl., or gen. Cf. n. on 464.

**potitur**: the *i* is generally short in early Latin; cf. 876 and Periocha, 12.

872. **credunt**: Demea did not know that Aeschinus had concealed his love-affair from Micio.

873. **desertu(s) sum**: final *s* is dropped in the scansion.

874. **illum ut uiuat optant**=*ut ille uiuat optant*. We might have looked for *uiuum optant* after *illum*. In the scansion, *mē(am) autem* is more probable than *m(eam) autem*.

**expectant**: cf. n. on 109.

**scilicet**, 'doubtless'; cf. n. on 729.

875. **eductos**: see on 495.

876. **paulo sumptu**, 'at slight expense.'

**potitur gaudia**: see on 871.

877. **age age**: cf. Andr. 310 *age age ut lubet*; 264 and 620 *supra*.

**nunciam**: see on 156.

**possiem**=*possim*.

878. **benigne facere**, 'act liberally.'

**hoc**=*huc*, 'thereto.'

**prouocat**: *i.e.* Micio.

879. **magni fieri**, 'to be made much of.' See App.

880. **posteriores**: sc. *partes*; a metaphor from the stage; cf. Eun. 151 *sine illum priores partis hosce aliquod dies apud me habere*. For the ellipse of *partes*, cf. Hor. Sat. 1. 9. 46 *magnam adiutorem, posset qui ferre secundas*; Cic. Brut. 49 *ex his Cotta et Sulpicius cum meo iudicio tum omnium facile primas tulerunt*. The expression was used primarily of the δευτεράγωνιστής. Translate, 'I will not be behindhand,' 'I will not play second fiddle.'

881. **deerit**: sc. *pecunia*, or *res familiaris*, 'suppose the estate fail.' The word may have been uttered with an accompanying shrug of the shoulder. It has the force of a conditional clause to which what follows is the conclusion.

**id mea minime re fert**, 'that is of least consequence to me.'

**natu maxumus**, 'already so old,' 'well stricken in years.' He means that the money is sufficient to last at least as long as his time. Cf. Plaut. Trin. 319 *mihi quidem aetas actast ferme, tua istuc refert maxume*.

## ACT V. Sc. 2 [5]

Syrus, who had gone into the house (786) to sleep off the effects of the wine he had taken, is sent by Micio with a message to Demea. The latter proceeds at once to practise upon Syrus his newly assumed affability. We may even imagine that he shakes the slave heartily by the hand, and that Syrus expresses by gesture and attitude his astonishment at the change in Demea's speech and manner.

882. **longius**, 'too far'; cf. Heaut. 212 *ne quo hinc abeas longius*.

883. **quis homo**: sc. *est*, 'who is that?'

**noster**: see on 831.

**quid fit? quid agitur?** The twofold interrogation expresses the very great interest he appears to feel in Syrus' welfare. See on 266.

884. **recte**, 'well'; understand *ualet*. So Andr. 804 *satine recte (ualetis)?* Cf. Plaut. Bacch. 188 *nempe recte ualet?*

**optumest**, 'I am delighted.'

**iam**, etc.: said aside.

885. The word *saluc* (883) was also added *practer naturam*. Under other circumstances Demea would have met the slave with a simple 'Syre.'

886. **seruom haud inliberalem**, 'a very respectable slave,' suggests that Syrus is deserving of freedom; cf. Andr. 37 *feci ex seruo ut esses libertus mihi, propterea quod seruibus liberaliter*. Cf. n. on 57.

887. **tibi lubens bene faxim**, 'I should be delighted to do you a favour.'

**faxim**: see on 209.

**gratiam habeo**: in a tone of astonishment and incredulity; hence Demea's asseveration *atqui hoc uerumst*.

In the next scene Syrus either remains on the stage, in which event he gives expression through gestures and mimicry to his astonishment at the change in Demea's attitude toward him, or he retires, after delivering his message, into Micio's house. In the latter case he appears again at verse 899 in company with Aeschinus. The MSS. fail to give Syrus' name in the titular heading of the scene.

### ACT V. Sc. 3 [6]

Geta, leaving Sostrata's house with the intention of entering Micio's, is accosted by Demea in the same clumsy style of compliment.

889. Geta addresses Sostrata as he comes out.

**huc ad hos prouiso**, 'I am going to our neighbours out here to see.' He points as he speaks. Cf. Andr. 957 *prouiso quid agat Pamphilus*. Cf. n. on 549.

**prouiso** = *prodeo* + *uiso* (*uideo*), as *reuiso* (Andr. 404) = *redeo* + *uiso*. The word is used in comedy only by people entering the stage from a house.

890. **eccum**: with an acc. alone; see on 361.

891. **qui uocare** = *quo nomine u.*, 'what's your name?' See

on 179. Otherwise *quis* would be expected, as in Andr. 702 *quis uideor?*

**Geta**: the repetition of the slave's name is an indication of a desire to please.

893. **nam**: elliptical and causal, '(I say so) because'; but here, as in 859, it is difficult to distinguish between *nam* causal and *nam* corroborative. See on 168.

**seruos spectatus satis**, 'a slave well tried (tested)'; a metaphor from the assay of metals. Cf. Andr. 91 *spectatum satis putabam*. Notice the alliteration.

894. **quoi . . . curaest**: so Geta proved himself in the matter of Pamphila, etc.; cf. 479-484.

895. **si quid usus uenerit**, 'if any opportunity shall have occurred.'

**quid**: adv. *accusative*.

896. **lubens bene faxim**: the same as in 887, to indicate Demea's poverty of polite language, as well as to heighten the comic effect by making the idea conspicuous through repetition.

**meditor esse adfabilis**, 'I am practising affability.' These words and the three that follow are said aside.

897. **procedit**, 'it succeeds'; cf. n. on 979; Andr. 671 *quia primo processit parum*.

**quom . . . existumas**: for the indic. see on 18.

898. **primulum**: see on 289. Alliteration.

**meam**: *hoc est, mihi fauentem*. (Donatus.)

### ACT V. Sc. 4 [7]

Aeschinus, who had gone into Micio's house (712), now appears again, and gets his share of his father's new-found complaisancy.

899. This verse and the next are said aside.

**occidunt me**, 'they weary me to death'; cf. Plaut. Pseud. 931 *occidis me, quom istuc rogitas*.

**dum**, 'while,' with the force of 'in consequence of,' 'because'; cf. Andr. 822 *dum studeo obsequi tibi, paene intusi uitam filiac*. See Ramsay's Mostell. Excurs. ii. p. 186.

**sanctas**, 'formal,' 'ceremonious'; explained in 905, 907.

For the whole subject of marriage see Smith's Dictionary of Greek and Roman Antiquities, third edition, s.v. *matrimonium*.

901. **ehem**: see on 81.

**tu hic eras**: the imperfect of Surprise, 'you here?' See A. 277. d; G. 224. R. 3.

902. Notice the rhetorical effect produced by the position of **tuos** and **pater**, at the beginning and end of the verse.

**et animo et natura**: see on 126.

903. **quam . . . oculos**: see on 701.

**hosce**: see on 530.

904. **hoc** anticipates *tibicina*, etc.; cf. n. on 594 (*ita*).

905. 'A female flute-player, and some to sing the nuptial song'; these were to accompany the bridal procession from the house of the bride to that of the bridegroom. Cf. Plaut. Cas. 798 *age, tibicen, dum illam educunt huc novam nuptam foras, suavi cantu concelebra omnem hanc platcam. hymen hymenae, io!* See Becker's Gallus, p. 161 (Met.); Charicles, p. 356 (Met.) Cf. Catull. 61 and 62 passim.

906. **uin**=*uisne*; cf. 969.

**huic seni**: i.e. *mihi*. Cf. Andr. 310 *tu si hic sis, aliter sentias*, where *hic*=*ego*; Hor. Sat. 1. 9. 47 *hunc hominem velles si tradere*, where the acc.=*me*.

**missa haec face**, 'abandon these things (for good and all).' See on 849; cf. n. on 991. For *face* see on 241.

907. **turbas**, 'wedding processions'; the idea is strengthened by the plural.

**lampadas**, 'torches'; these were of thorn or pine-wood, and were carried in the procession, which did not start on its way till night had set in. The house also was illuminated. Cf. Ov. Her. 12. 137 *ut subito nostras Hymen cantatus ad aures uenit, et accenso lampades igne micant, tibiaque effundit socialia carmina uobis*.

908. **maceriam**: a fence-wall dividing the gardens of Micio and Sostrata, who, as it appears from this verse, occupied contiguous dwellings.

909. **quantum potest**: see on 350.

**hac**: sc. *uia*; i.e. through the garden, not the street. Thus

publicity would be avoided, and the formality of a wedding procession rendered unnecessary.

910. **traduce**: see on 241.

**matrem**: Sostrata.

**familiam omnem**: the whole complement of slaves, which in this instance consisted merely of Geta and Canthara.

**placet**: see on 849.

911. **lepidissime**, 'most enchanting'; cf. 966; Andr. 948 *o lepidum patrem!*

Demea's remarks, as far as end of 915, are said aside.

**euge**: εὖγε, 'bravo.'

912. **peruiae**: through the pulling down of the wall. Translate, 'my brother's house will become a thoroughfare.'

**turbam**, 'a whole crowd,' 'a whole multitude'; in all, four persons.

913. **sumptu**, 'in consequence of his (increased) expenses.'

**quid mea**: sc. *refert*, 'what care I?' Cf. Hec. 510 *abiit. quid mea?* Eun. 849 *quid mea autem?*

914-5. **iube**, etc., 'bid that Croesus (nabob) pay down twenty minae this very instant.'

**iube dinumeret**=*dinumerato*. For *iubere* with the subjunctive cf. Eun. 691, Heaut. 737; Plaut. Rud. 708 *iube modo accedat prope*. Bentley and others consider *iube* as=age.

**ille Babylo**: Micio. The Babylonians were proverbially luxurious, and Demea is alluding to his brother's extravagance and prodigality. Similarly *Persicus* is employed to designate a rich man, in Juvenal 3. 221.

**uiginti minas**: the price of the music-girl (cf. 191, 369, 742), which Micio had already paid (369), and Demea has knowledge of the payment (406). But Demea has reached a point where he is quite ready to encourage his spendthrift brother to disburse a like sum for the expenses of the wedding, if by such methods he can win for himself the gratitude of his son and others.

916. **dirue**: sc. *maceriam*; see on 908. Syrus hurries into Micio's house, and goes about the task committed to him.

917. **illas abi et traduce**: for *abi et illas traduce*. Similarly Plaut. Aul. 270 *pure propra atque elue*, for *propra atque pure elue*. Hyperbaton.



918. *quom . . . uideo*: see on 897.

918-9. *te . . . tam ex animo factum uelle*, 'that you are so kindly disposed (toward),' lit. 'that you wish it done in accordance with (our) desires.' *factum uelle* is idiomatic, = 'to wish well'; cf. n. on 165; Phorm. 787.

*dignos*: sc. *uos*; i.e. yourself and the rest of your family. Geta goes into Sostrata's house. Both he and Syrus have now retired from the stage, for it is proper that the conversation which takes place in the next scene should not be overheard by gossip-loving slaves.

920. *tu*: Aeschinus.

*sic opinor*, 'I think as you do.'

921. *per uiam*, 'through the street.'

922. *enim*: corroborative; see on 168.

923. *sic soleo*: 'such is my wont,' i.e. to be as kind and considerate as possible. The infinitive is usually omitted; cf. Eun. 279 *sic soleo amicos*; Plaut. Curc. 604 PL. *nugas garris*. CV. *soleo*.

*eccum*: with a nom. and verb; see on 361. Cf. n. on 260 (*ellum*).

## ACT V. Sc. 5 [8]

Micio having learned from Syrus of Demea's order to pull down the garden wall, comes out to find his brother, and to ascertain what it all means. He is quite overcome by Demea's suddenly enlarged views, and airy manner. Demea proposes that Micio shall marry Sostrata, and make a present of a small farm to Hegio as a relation of Sostrata and Pamphila. Micio's consent to these plans is ultimately secured by Demea who is aided in enforcing his exhortations by the persistent entreaties of Aeschinus.

924. *iubet frater*, 'does my brother order it?' Said to Syrus within, who may be supposed to follow Micio as far as the door, or to come out upon the stage, and again withdraw at 928.

926. *unam facere* = *coniungere cum nostra (familia)*.

928. 'My sentiments are the same.—Nay, indeed, the following is our duty.' *immo* is often thus used to correct or improve some preceding word or expression.

*ita* refers to what follows.

*nobis decet*: see on 491.

929. *huius*: Aeschinus. Scanned as a monosyllable; cf. n. on 261 (*illius*).

*uxori*: Pamphila.

*quid postea*: see on 529.

930. *natu grandior*, 'somewhat elderly'; cf. n. on 673.

931. *scio*: a monosyllable (or *scŭ*).

*parere . . . non potest*: accordingly there could be no fear of children who would have to be educated, or of heirs who would divide the property with Aeschinus.

932. *solast*: i.e. she is without a protector.

*quam hic rem agit*, 'what is he driving at?' Said aside.

933. *ducere*, 'marry'; frequent in the comic poets without either *uxorem*, or *in matrimonium*, or *domum* (473). The first *te* refers to Micio, the second to Aeschinus.

934. *autem* expresses astonishment; see on 185.

*ineptis*, 'you are trifling,' 'you talk like a fool'; so in Phorm. 420.

*si tu sis homo, hic faciat*, 'if you were anything of a man, he would do it at once,' i.e. you would persuade him; said to Aeschinus to secure his co-operation. See on 107.

935. *mi pater*: Aeschinus is pleading with his adoptive father; so in 936, 955.

*asine*, 'you donkey'; used as a term of reproach also in Heaut. 877, Eun. 598.

*nil agis*, 'there is no use in your opposing it.'

937. *aufer*, 'away with your entreaties'; cf. Phorm. 223 *aufer mi 'oportet'*, 857 *quin tu hinc pollicitationes aufer*. Donatus would supply *manum* ('hands off'), or *te* ('away with you'). *aufer manum* is not found elsewhere, although *potin ut abstineas manum* occurs in Plaut. Amph. 903. For *aufer te* cf. Plaut. Rud. 1031, Asin. 469 *te aufer domum*.

*da ueniam filio*, 'grant your son this favour'; cf. 942, Andr. 901, Hec. 605 *da ueniam hanc mihi*.

938. **nouos**, 'inexperienced'; cf. 751 *noua nupta*; Liv. 36. 17 (of Antiochus) *novus maritus, uelut saginatus nuptialibus cenis, ad pugnam processit*.

939. **ducam**: see on 933.

**idne estis auctores** = *idne suadetis*; cf. Plant. Mil. 1094 *quid nunc mi's auctor ut faciam*, etc.? Stich. 128 *mi auctores ita sunt amici, ut uos hinc abducam domum*. Cf. n. on 617.

940. **promisi ego illis**: we must imagine that Aeschinus, when in conversation with Sostrata and Pamphila, had let fall a promise that he would seek to arrange a marriage between Micio and the widow, so soon as his own union with the daughter had been brought about. The verse is of doubtful authenticity.

**promisti**: for the form see on 561.

**autem**: see on 934.

**de te**: *παρὰ σ'αυτοῦ*; more literal and therefore more forcible than *de tuo*, since Aeschinus might give himself, but not another man, in marriage. Translate, 'be liberal of what's your own (i.e. 'of yourself'), my boy.' Cf. n. on 117.

941. **age**: cf. n. on 271.

**quid si quid**: the first pronoun is interrogative, the second indefinite.

**quasi**: see on 223.

942. **ne grauerē**, 'do not refuse.'

**non omittitis**, 'won't you let me alone?' i.e. cease your demands? Perhaps Demea and Aeschinus have laid their hands on Micio in order to press their suit. For *non* see on 94.

943. **uis est haec quidem**, 'this is downright violence'; a form of protest used by the Romans when suddenly attacked, or taken by surprise; cf. Plaut. Capt. 750 *uis haec quidem hercle est et trahi et trudi simul*; Suet. Iul. 82 *ista quidem uis est!* said by Caesar under the blows of his assassins.

**age prolixē**, 'come, be liberal': sc. *fac*, or *promitte*. Cf. Eun. 1082 *accipit homo nemo melius prorsus neque prolixius*, i.e. 'entertains more liberally'; Cic. ad Fam. 3. 8. 8 *tua prolixa beneficaque natura*.

944. For the asyndeton cf. 988; for *atque* see on 319 (*et*).

945. **bene facis**: see on 601.

946. **merito te amo**, 'I have good reason now to love you'; cf. Eun. 186 *merito te amo, bene facis*; Heaut. 360.

**quom**, 'since'; see on 918.

**confit**, 'is being brought about'; cf. Andr. 167 *et spero confore*. The fulfilment of his first wish gives Demea courage to ask a second favour. See App.

947. **quid nunc quod restat**: understand *est* after *quid*, and take *nunc* with the relative clause.

948. **adfinis**: through the marriage of Pamphila and Aeschinus, and of Sostrata and Micio.

**nos . . . decet**: see on 491.

949. **agelli . . . paulum**, 'a little bit of land.'

**locitas**: frequentative, 'you are in the habit of letting.'

**foras**, 'out,' i.e. 'to a tenant.' For this extension of the use of *foras* cf. Plaut. Stich. 219 *foras necessest, quidquid habeo, uendere*, i.e. 'to sell off.' See Ramsay's *Mostell.* pp. 91-92.

950. **qui = quo**; see on 254. 'Let us give him the use of it.' Hegio was to have merely the *usufructus* of the land; the ownership would remain with Micio.

**fruatur**: Terence joins this verb with the abl., except in Heaut. 401, where *ingenium frui* is the reading of the Cod. Bamb.; but as all other MSS. have *ingenio* the reading is doubtful. See on 464.

**autem**: see on 934.

**si = csi**.

951. **huic**: Pamphila.

**noster est**, 'he belongs now to us,' as a friend and connection by marriage.

952. **nunc . . . facio**, 'I now appropriate that saying.'

**meum**: predicative.

953. **dixi**: i.e. in 833-4. For the form see on 561.

954. **nimum**: see on 169.

**senecta**, the usual form of the abl. in early Latin, occurs only once in Terence, often in Plautus, and generally with the

addition of *aetate*, as in Aul. 253, Cas. 240. Cf. the later poetical form *iuuenta*. It is not improbable that Demea's somewhat free quotation of Micio's little saying is intended to go as far as *ecfugere*.

955. *dictumst uere*: the intentional repetition, for emphasis, of the idea contained in *bene et sapienter dixi* (953).

*feri*: sc. *uerum*; i.e. *hanc maculam nos ecfugere*.

*mi pater*: see on 935.

956. *quid istic*: see on 133.

*hic*: Aeschinus. See App.

957. *animo et corpore*: see on 126.

958. 'I turn his weapons against himself.'

*suo sibi*: *sibi* is an ethical dat. and intensifies *suo*, 'his own particular.' Cf. Plaut. Capt. 5 *seruiat suo sibi patri*, 50 *ignorans suo sibi seruit patri*, 81 *suo sibi suco uiuunt*. The phrase is a colloquialism, more frequent in the comic writers than elsewhere. For *sibi=ei* see Brix on Plaut. Trin. 156.

This verse is said aside.

## ACT V. Sc. 6 [9]

Syrus enters again from the house, having discharged Demea's order to demolish the garden wall. Demea, in this last scene, carries his new theory to extremes by prevailing on Micio to give Syrus and his wife Phrygia their freedom, and some money also to make a start with. Micio's discomfiture is complete. He appeals to Demea for an explanation of his peculiar conduct. The latter shows that he has been prompted by a desire to illustrate the ease with which popularity may be won by indiscriminate compliance with the wishes and fancies of others. Having pointed the moral of the play he offers to be henceforth a friendly adviser to his sons. His offer is accepted, and the play ends.

958. For a scene beginning with a broken line see on 81.

959. *frugi homo's*, 'you're a worthy fellow.' *frugi*, originally a dat. of service (from the obsolete nom. *frux*), and in Plautus often so constructed with *sum* as to be regarded as a

real dative, must in most cases be taken as indeclinable. It is used here attributively, as an indeclinable adjective. See A. 233. a. note; H. 159. I; Roby, Pref. to Vol. ii. p. xlv.; Ramsay's Mostell. Excurs. x. The word was often used in addressing slaves. Cf. 982, Heaut. 597.

961. *nam*: see on 537.

*noster*: see on 831.

962. *istos*: Aeschinus and Ctesipho.

*curaui*: i.e. as *παιδαγωγός*.

963. *quae potui*: see on 423.

964. *haec*: nominative; explained by the following infinitives, and repeated in 966. Demea is intensely ironical here.

*obsonare*, etc., 'to cater with fidelity.'

965. *de die*, 'in full day,' i.e. before the afternoon has well advanced. *dies* is the day proper, the working time of day (cf. Hor. Od. 1. 1. 20), which closed when the hour for dinner (*cena*) arrived. This, according to Martial 4. 8. 6, was about 3 P.M. To get ready a banquet earlier than this was a sign of dissipation, and an offence against good custom. Hence *de die* means 'while part of the working day yet remains.' Cf. n. on 841 (*de nocte*). See Ellis on Catul. 47. 6 (2nd ed.)

966. *o lepidum caput*: see on 911, 261. There is nothing facetious or jocular in the expression, any more than in the Greek *ὦ φίλῃ κεφαλῇ*, and the like.

967. *adiutor* refers to the part played by Syrus in Act II. Sc. 2.

968. *prodesse*, 'to do him a good turn.'

*alii meliores erunt*: i.e. other slaves will be the better for seeing good service so rewarded.

969. *hic*: Aeschinus. Notice the sarcastic reference to 956.

*uin*: see on 906.

*cupio*: stronger than *uolo*.

969-70. *si . . . uis*: addressed to Aeschinus.

*liber esto*: the ceremony of manumission among the Romans was a simple one. The owner struck the slave with the *uindicta* or liberating-rod, in the presence of the praetor, turned him about, and let him go with the words *hunc hominem liberum esse uolo*, or briefly, as here, *liber esto*. A less

formal method, known as *manumissio inter amicos*, dispensed with the praetor and uindicta, as in the present instance. Cf. Plaut. Men. 1148.

971. 'Je vous remercie tous en général, et vous en particulier, Monsieur.' (Madame Dacier.)

**seorsum**: lit. 'separately,' 'apart,' and then 'in particular,' 'especially.' Pronounced as a dissyllable; cf. n. on 86 (*ante hac*).

972. **gaudeo**, 'I congratulate you'; the formal reply to this was *credo*; cf. Andr. 939, 946 sq., Eun. 1051.

**perpetuom**, 'uninterrupted,' 'complete'; cf. Hor. Ep. 2. 2. 175 *perpetuus nulli datur usus*.

973. **Phrygiam**: slaves, both male and female, were named according to their nationality, as e.g. Syrus, Geta, and Phrygia, the last being also the name of the *ancilla* in the Heauton timorumenos.

974. **huius**: Aeschinus.

976. **emitti**: sc. *manu*, 'that she be made free'; cf. Phorm. 830 *emissast manu*.

977. **quantist** = *quanti empti est*; Demea offers to make good to Micio the money value of the slave.

978. Assonance and alliteration; see on 1, 57, 299. Cf. 990; Plaut. Capt. 355 *di tibi omnes omnia optata offerant*.

979. **processisti hodie pulchre**, 'you have got on splendidly to-day'; see on 897.

**porro**, 'furthermore,' 'in addition'; to be taken with *facies*, etc., 'if you will continue in the performance of your duty.' See Ramsay's Mostell. pp. 108, 109.

980. **tuom officium**: *hoc est patroni, ut libertum non deseras sed ut alas manumissum*, says Donatus who cites Plaut. Curc. 547 *facis sapientius quam patronum pars libertos qui habent et eos deserunt*.

**aliquid paulum**, 'a little something,' i.e. some little money.

**prae manu**, 'in hand,' i.e. as a loan merely. Cf. Plaut. Bacch. 622 *qui patri reddidi omne aurum amens modo, quod fuit prae manu*.

981. **unde utatur**, 'to live upon.'

**istoc uilius**: sc. *reddet*, 'less than that,' said δεικτικῶς.

Micio means to express doubt of Syrus' intention to refund the loan. See App. He may mean, however, that Syrus will have nothing to pay back, since he (Micio) will give nothing.

982. **frugi**, see on 959.

**post consulam**, 'I will consider it later.' Notice that Micio shows the first signs of yielding when Aeschinus speaks.

983. **festiuissimum**: see on 264.

985. 'What means this ready kindness of yours, this sudden generosity?'

**prolubium**: *quod Graeci προθυμια, id est promptus animus ad largiendum*. (Donatus.) Nonius cites the word from Accius, (Attius), Naevius, Laberius, Caecilius; but it is not found in any author strictly classical. Cf. Aul. Gell. 5. 10. 12 and 16. 19. 13. See App.

986. **ut id ostenderem** depends on an idea, such as *tam repente mores mutavi*, or *tam largiter egi*, suggested by Micio's questions.

**quod . . . putant**, 'as to the fact that those boys of yours think you good-natured and jovial,' explains the following *id* which, with its infin. *fieri*, is epexegetic of the first *id*, in 986. Cf. n. on 162.

987. **ex uera uita**, 'from a well-regulated life.' *uerus* in the sense of *rectus* is common, especially in Livy, as e.g. 2. 48. 2; 3. 40. 11; 32. 33. 4; 39. 27. 3.

**adeo**: see on 629.

**ex aequo et bono**: i.e. in your conduct.

988. 'But from a tendency to flatter, to be indulgent and to be unduly bountiful.'

**et**: see on 319.

989. Addressed to Aeschinus, but meant also for Ctesipho.

990. 'Because I do not humour you in every particular precisely, right or wrong.'

**iusta iniusta**: *proverbiales sunt huiusmodi elocutiones 'funda nefunda,' 'digna indigna,' 'uelis nolis.'* (Donatus.)

**omnia**: acc. of specification, *uobis* being understood with *obsequor*; cf. Plaut. Asin. 76 *id ego percipio obsequi gnato meo*. See on 978.

991. **missa facio**, 'I have done with it all,' 'I wash my

hands of it,' *i.e.* I shall not interfere with your evil ways. See on 906 and 849. Cf. Andr. 833 *nos missos face*, Eun. 90 *missa istaec face*.

992. *id* anticipates the infinitives in 994.

993. *magis*: preferred to *nimis*, for the sake of contrast with *minus*.

*inpense*, 'eagerly,' 'passionately'; cf. Eun. 413 *inpense inuidere*.

994. *reprehendere*, 'reprove.'

*secundare in loco*, 'favour at the proper times'; see App.

995. *ecce me, qui id faciam uobis*, 'behold me, at your service'; cf. Plant. Mil. 663 *opusne erit tibi aduocato tristi, iracundo? ecce me*.

996. *plus*, 'better.'

*quid facto opus sit*: a mixture of *quid opus sit fieri* and *quo facto opus sit*; see on 335, 342; A. 292. b. note.

*de fratre quid fiet*, 'what will be done with (happen to) my brother?' The abl. without *de*, in this construction, is more usual; cf. Plant. Capt. 952 *uolo erogitare, meo minore quid sit factum filio*; Cic. ad Fam. 14. 4. 3 *quid Tulliola mea fiet?* The dat. is employed if the person is regarded as the indirect object, as in Bacch. 360 *quid mihi fiet postea?* Hor. Sat. 1. 1. 63 *quid facias illi?* See on 611.

997. *habeat*: sc. *psaltriam*.

*in istac finem faciat*: *i.e.* she shall be the last. Demea's threat (842 sq.) is not carried out.

*Cantor*: a singer who sang certain lyrical pieces called *cantica*. See Introd. p. xl. sq. The *cantor* was attended by a *tibicen* who played the music, while the actor merely rendered the character in pantomime. At the close of the play the *cantor* came forward and said *plaudite*; cf. Hor. A. P. 155 *donec cantor 'uos plaudite' dicat*. In all of Terence's plays the best MSS. mark the *Cantor* by  $\Omega$ , that is the person who speaks last. The other actors also were often denoted, not by initial letters, but by Greek capitals, as *e.g.* in the *Bembine MS.* throughout. See Wilkins' note on Hor. A. P. 155; Dziatzko, Introd. to Phorm. p. 31, and note on 1055.

## CRITICAL APPENDIX

THE texts of the Didascalia and Periocha, and the list of Personae, are taken without alteration from Dziatzko's edition of the text of Terence (1884) and are discussed in the Notes.

3. That a verse has fallen out after 3 has been shown by Umpfenbach. Dziatzko suggests *Clamantes suppilasse eum ueterem fabulam*.

4. The reading of the MSS., Bentley, Wagner. To avoid *erit* Ritschl (after Bothe) substitutes *et*, but Fleckeisen omits *eritis* and reads *sese* for *se*.

10. Ritschl (*In Vit. Ter. Com.* 505 *adn.*) is offended by the fact that *eum*, which he regards as repeated for emphasis, is all but lost through the scansion. Accordingly he proposes to read *eum locum hic*, or *eum nunc hic* (cf. *Opusc.* ii. 685). Wagner reads *hic eum sumpsit sibi*. On the other hand cf. the undoubtedly genuine verse, Ad. 742.

16. *Hunc*: Ritschl (*In Vit. Ter. Com.* 30. 505), Wagner, in place of *Eum* of the MSS. The Prologue elsewhere uses *hic* to designate the poet, and the verse is cited with *hunc* in the *Vita Terenti* of Suetonius.

24. Bentley suspected a lacuna after 24, and suggested *Bonitasque uostra adiutrix nostrae industriae*. Wagner thinks it not quite impossible that *poëtae* is a gloss of an original *uostra huius* or *huic*.

25. *augeât*: see note. The instance is somewhat uncertain, for in the preceding lacuna there may have been a second subject, which would render the plural *augeant* necessary. If, however, *aequanimitas* was followed by a synonym in the singular, Terence may have used the singular in the predicate. Cf. 340;

Hec. 43 *otium et silentiumst*; on the contrary, Heaut. 37 *ne semper seruos currens, iratus senex, elax parasitus . . . agendi sint mihi*.

26. I have followed Dziatzko in assuming that Storax is an *aduorsitor* of Aeschinus, and that he does not appear when called. Spengel and others take Storax to be an attendant of Micio, present on the stage, though silent, and not one of the *aduorsitores*. The name does not appear in the titular heading prefixed to the scene in the MSS.

29. Ritschl (*Opusc.* iii. 797 sq.), followed by Fleckeisen, considers the first half of this verse and the second half of the next to be interpolations, and reads *si absis uspiam, Quae in te uxor dicit, euenire ea satius est, Irata*. All the MSS. however have the words.

33. Dziatzko objects to the passage *Aut tele amari* as interpolated, and suggests *Aut cum conuiuio potare atque animo obsequi*, as the way the verse may have read originally.

34. Wanting in the Bem. The verse savours of repetition somewhat after 33, and Fleckeisen brackets it as not genuine. Its omission from A may be due to accident, however, since its first letter, E, is also the letter with which the following verse begins.

37. The reading of the MSS., except *ac* for which they have *aut*.

*uspian*: weak, and apparently taken from 28, to fill a gap existing at a very early date. Dziatzko proposes to substitute *per tenebras*, which he places after *ceciderit* in his edition of 1881. This makes good sense. Ritschl (*Proleg.* 120), followed by Fleckeisen, emends as follows: *Aut ceciderit aliqua atque aliquid praefregerit. Vah! quemquamne hominem in animum instituere aut sibi Parare*, e.q.s.

40. The reading of the Bem. All other MSS. give (essentially) *sed ex fratre. is adeo* |. Wagner claims, however, that *fratre* is here a spondee according to the original prosody of the abl. sing. in the third declension (see his *Introd.* p. xxiv., and *Rhein. Mus.* xxii. 117). Dziatzko, not allowing this, has inserted *est* before *meo*. Guyet, Fleckeisen, and Spengel transpose, *fratre ex meo*, which is open to the objection that *ex* should not follow its case. See Ritschl, *Opusc.* iii. 296; ii. 446.

44. Wagner and Spengel punctuate as in the text, on the ground that *contra* is always an adverb in Terence. Not so

Fleckeisen, who fails to punctuate at *omnia*, and it may be remarked that *contra* occurs as an undoubted preposition in Plaut. Pseud. 156 and Pers. 13.

56. **Audacter**: a conjecture of Otto Schubert, *Symb. ad Ter. emend.* (Weimar 1878 p. 7 sq.), approved by Spengel, and adopted by Dziatzko (1881). MSS. *aut audebit*, which Dziatzko (1884) retains between two daggers. Ritschl's emendation *Fraudare* (*Proleg.* 120) is adopted by Fleckeisen and Wagner. I have inserted *Audacter* in preference to the reading of the MSS., for the sake of the sense.

60. **clamans**: Guyet, Bentley, for *clamitans* of the MSS., Donatus, Cic. *de Inu.* 1. 19. 27 (where this passage is quoted), which is against the metre. Wagner and Spengel retain *clamitans*, but strike out *agis*.

82-3. The MSS. have *Rogas me, ubi nobis Aeschinus Siet, quid* etc., which Sloman adopts, rendering *ubi*, 'since,' for which he compares Plaut. *Amph.* 439 *ubi ego Sosia nolim esse, tu esto sane Sosia*. But, as Wagner says, *siet* can never stand at the commencement of a line in Terence. Ritschl's excellent conjecture (*Proleg.* 120) has been adopted by many editors, including Dziatzko, except that, in place of *Scin iam*, the latter has accepted *Sciet*, a conjecture of Conradt (*Herm.* x. 102 sq.). Dziatzko (1881) *Scies*.

87. **dissignauit**: MSS. (except A and E), Nonius, Donatus (probably). A has *designauit*. See note.

135. **ullum**: some MSS., Fleckeisen. I prefer *unum* with Umpfenbach, Wagner, Spengel, Dziatzko (1881). The latter is the reading of the Bem. and other good MSS., and is supported by Andr. 300 *uerbum unum caue de nuptiis*.

165. The MSS. (i.e. AFP) have *iusiurandum dabitur te esse Indignum iniuria hac*. This makes 165 a trochaic Octonarius, and 166 an iambic Octonarius. As this arrangement of metres is in violation of the laws of rhythmical change noted here by Bentley and confirmed by Frid. Schlee, *De vers. in cant. Ter. consecutione* (Berlin 1879) p. 34 sq., Dziatzko adopts Fleckeisen's transposition, recommended by Richter and accepted by Wagner.

168. The Bem. omits *tu*. The other MSS. have *iam nunc tu* (DG: *nunc tu iam*). Sa. *At enim*. The metre requires either *tu* or *at*. *At* was omitted by Donatus and Priscian. Dziatzko (1881) *iam nunc tu*. Sa. *Enim*. The text is supported by Umpfenbach and Spengel.



173. **O indignum facinus**: Fleckeisen, Spengel. The Bemb. has *O facinus indignum*; the other MSS. *O miserum facinus*.

**Nisi caues, geminabit**: Fleckeisen's transposition. MSS. *Geminabit nisi caues*, which does not scan without the assumption of a monosyllabic pronunciation for *caues*=*caus*.

188. **fateor** stands before *perniciis* in the MSS. The text gives Fleckeisen's arrangement whereby the metrical irregularity of a choriambus at the close of the first half of the verse is avoided.

206. **occeperis**: Donatus. MSS. *inceperis*. *Incipio* is intransitive elsewhere in Terence, or is followed only by an acc. of a neut. pron. (Dz.) *occeperis* is supported by the parallel passage, Andr. 79; see note.

218. The MSS. have *atque* at the end of 217. Fleckeisen places *Atque* at the beginning of 218 and writes *adulescenti morigerasses*. Dziatzko (1881) adopts this emendation, but now returns to the reading of the MSS., omitting *atque*, however, with Wagner, Spengel, and others.

223-4. **quasi . . . obsequare**. The generally accepted explanation of these words, given in the notes, is not admitted by Bentley or Bothe. This has led Dziatzko to interpret them differently, and to suspect the genuineness of *obsequare*. According to Dz., *animum* is Sannio's mind as expressed in 222; *quasi iam usquam*, etc., means '(you talk) as if already you had twenty minae guaranteed to you somewhere,' i.e. as if you were sure of your money, and *obsequare* is probably a gloss for which *obnitare*, or some other verb suggestive of Sannio's opposition to the conduct of Aeschinus and Syrus, may well be substituted. The whole would then signify: I am acquainted with your view of the matter, viz., that you prefer to have the sum in hand, whatever the apparent gain to be derived from humouring the young man (Aeschinus) may be, but you act as if the money were already in your possession, in contending with him as you do. Cf. n. on 223.

249. **reddatur**: the Bemb. Other MSS. *reddat*. Cf. 279.

262. **Qui quom omnia**. The Bemb. has *QVIIGNOMINIA*, from which *Quin omnia* was made, the reading of C, P, and Donatus, and adopted by Bentley and many other editors. Other MSS. *Qui omnia* (according to Umpfenbach). Fleckeisen, Wagner, Umpfenbach, *Qui ignominias*. But *ignominias* is too

strong, in the judgment of Dziatzko, whose conjecture (the reading of the text) perhaps comes nearest the reading of A<sup>1</sup>.

**putauit**. MSS. *putarit*.

263. **laborem**. MSS. *amorem*, supported by Periocha. 6. But *laborem* is given by Nonius p. 305, and by a Leipzig MS. (Brugman, Jahrb. 1876, p. 420), and is adopted by Fleckeisen, Umpfenbach, Spengel.

264. **pote**: Donatus, Umpfenbach; cf. Phorm. 535. Fleckeisen and Wagner *potis*. The Bemb. *potest*.

272. MSS. *nos paene sero scisse et paene in eum locum Redisse*; accepted by Spengel and Sloman. The first *paene*, however, has little meaning, and its genuineness may be questioned (with Guyet, Wagner, Dziatzko).

**rescisse**: after Fleckeisen.

**rem** (Bentley) obviates the necessity of making *Redisse* impersonal. It is inserted by Bentley and Fleckeisen before *locum*.

278-9. **Non tam quidem, Quam uis**: Madvig's conjecture (*Adversaria Crit.* ii. 20) for *Ne tam quidem*: *Quamuis* of the MSS., which is commonly explained as said δεικτικῶς='not even so much,' i.e. 'not at all,' while *Quamuis* is wholly unsatisfactory. Donatus appears to have read *Quam uis*, since he explains, *in quantum uis*.

287. **hilarem**: MSS. Dziatzko (1881) has *hilarē* (adv. from *hilarus*). Terence nowhere else uses *hilaris*.

289. Most MSS. (not A) assign *modo . . . primum* to Sostrata. So Dziatzko (1881) and most other commentators; the asyndeton favours this distribution. On the other hand, the words express too little apprehension to suit an anxious mother, but are appropriately uttered by the nurse.

297. **ingenio**: Bentley's conjecture for *genere* of the MSS., adopted by Fleckeisen, Wagner, and others, on the ground that Terence would not have written *genere* in such close proximity to *familia*. Spengel and Sloman retain *genere*.

309. **loquitur**: the Bemb. Other MSS. *loquatur*. See note.

313. Interpolated; so Guyet followed by Dziatzko. Fleckeisen and others have added *meo* before *modo*, for the sake of the metre (iambic Octonarius). Wagner proposes *modo, probe*, taking *modo* with *dum*. The verse is unsatisfactory in meaning

as it stands, and can only be forced with difficulty into correspondence with what precedes and follows.

316. **sublimen**. The MSS. here and in Andr. 861 (cf. Spengel's note) have *sublimem*, but *sublimen* is better authenticated in Plautus, and is thought by Ritschl to be the only correct form. See Ritschl, Rhein. Mus. 1850, p. 556; *Opusc.* ii. 462 sq.; O. Ribbeck, Jahrb. 1858, p. 184 sq. R. Klotz, in his *Excurs.* on Andr. 861, is alone in defence of *sublimem*.

325. **fit**: Dziatzko (for *sit* of the MSS. and editions), to avoid the subjunctive after *Eloquere*—an unnecessary alteration, I think.

334. **sibi**: Conradt (Metr. Comp. p. 119). See Dziatzko's *Adm. Crit.* (1884). Cf. note.

350. **cedo**: Bentley, for *accedo* of the MSS., which is against the metre.

**dicis**: Dziatzko, from Priscian (ii. 85 H.), as preferable to *dicas* of the MSS., after *cedo ut*. Wagner believes Terence wrote *cedo ut melius dicis*, though he retains *dicas* in his text. Cf. Andr. 738 *ut tu plus uides*.

**potest**: Donatus, Fleckeisen, Umpfenbach, Spengel. The MSS. vary, in this expression, between *potest* and *potes*, but the third person is generally to be preferred. See note.

353. **Propere**: Bentley, Fleckeisen. MSS. *Propera* which Wagner and Spengel retain—rightly, I think.

375. The MSS. have *atque* at the end of this verse (A has it at the beginning of 376). It is probably a gloss and is generally omitted. Cf. crit. n. on 218.

380. The name *Stephanio* is omitted from the scene-heading in the MSS., although it has as much right there as that of *Dromo* (376), whose name is added to those of *Demea* and *Syrus* in the Cod. Bemb.

390. **Haecin**: Fleckeisen, Wagner, Spengel, for *haecine* of the MSS. The comic writers, says Dziatzko, avoid the use of a dactylic word with dactylic verse accent. See Lachmann in *Lucr.* ii. 719.

395. **num**: inserted by Fleckeisen and Wagner, with Klette (*Exerc. Terent.* [Bonn 1855] p. 20 sq.). MSS. (except A) *tu*; in DG after *uero*, in the rest after *illum*. Spengel thinks *tu* cannot well be spared. So he places it before *sineres*, and compares 107.

421. **ei**: Fleckeisen. Older editions and Umpfenbach *hi*.

448. **Quod narras**: Fleckeisen. MSS., Wagner, Umpfenbach, Spengel *Quid narras*; so also Donatus who explains, *mirantis est, non interrogantis*. But *Quid narras* should follow immediately upon the close of the preceding narrative (whether that be real or imaginary); cf. Andr. 461, Phorm. 136.

468. **An quicquam**: MSS., Donatus. The Bemb. has ANQVID, with *quam* added by a later hand. Accordingly Fleckeisen reads *An quid est*. But the syntax requires *quicquam* not *aliquis*. Cf. Heaut. 81; Phorm. 279, 1009; Hec. 209, 293.

490. **uos ius**: MSS., except ACD which give *uos uis* (sc. *legum*. Donatus). The latter is adopted by Umpfenbach, Spengel, Sloman, and Dziatzko (1881)—rightly, I think.

514. **is**: Fleckeisen, Umpfenbach. Guyet and Bentley, followed by Wagner and others, *si [ita] est*. Spengel *sic*. The line requires to be filled up.

525. **eum**: inserted by Dziatzko, to help out the reference to *pater* (Demea)—unnecessarily, it would seem.

527. **hoc te**: Fleckeisen, Wagner, Umpfenbach, with Krauss (Rhein. Mus. viii. 559). The MSS. (except A) read *quem ego hodie*, but to pass from indirect to direct speech when the clauses are connected by a relative is clearly wrong. The Bemb. has EGOKODIETOTO, whence *ego hodie toto* (Spengel and others) which is satisfactory, though *uidi* lacks an object—a want which the emendation of Krauss supplies.

535. MSS. *Laudarier te audit lubenter*. Conradt (*Herm.* x. 104) points out that this old form of the infinitive can stand only at the end of, or before a definite pause in, the verse. Accordingly he proposes *Audit laudari te lubenter*. He suggests also (Metr. Comp. p. 112) *Laudari te lubenter audit* which Dziatzko adopts. Spengel's conjecture *Laudari per te audit lubenter* has the merit of keeping closest to the MSS., while *per . . . lubenter* (tmesis) may be supported by many parallels. See n. on 393.

538. **Is**: not in the MSS., but inserted by Bentley and Fleckeisen on metrical grounds.

540. The MSS. have *primum* before *fratrem*. Dziatzko, following G. Hermann (Philol. iii. 465), takes it to be a gloss

(perhaps from 345), and omits it for the sake of the metre, with Umpfenbach.

573. *hac*: found only in D, as a correction, but rightly adopted in place of *hanc* of the other MSS. and Donatus. See Dziatzko's crit. note.

575. The Bemb. has *hac praecipitato*, but omits *te*, which is found in the other MSS. Usener accordingly proposes *hace* (Jahrb. 1873, p. 398), on the ground that *praecipitare* is intransitive in early Latin. *te* is retained by Fleckeisen, Wagner, Spengel, and others, but Donatus appears to have omitted it.

590. *adibo*: Fleckeisen, Wagner, Spengel; but Dziatzko (1881), Umpfenbach with AD<sup>2</sup>G, *abibo*—rightly, I think; cf. 678 *abeamus*.

597. *esse*: Madvig (*Adv. Crit.* ii. 21) in place of *in* of the MSS.

600. Bentley writes *Suspicionem hanc propter fratrem esse: eius esse illam psaltriam*. Fleckeisen assumes a gap after this verse, to fill which Wagner proposes *Ab Aeschino raptam esse, fratrem quo adiuvaret clanculum*. See note.

601. Dziatzko regards this verse as interpolated, on account of the repetition of *Bene facis* in 604. But, as Sloman says, the repetition may have been a mere oversight.

602-4. Dziatzko thinks that these three verses (or at least 602-3 as far as *functus*) were already suspected in ancient times. They are substantially repeated in 605-9, and defects in them are not lacking. The MSS. have *two officio*, the only instance in Terence of the abl. with *fungor*, for which Fleckeisen and Wagner substitute *tuom officium*; and the change of tense from the simple fut. *releuabis* in 602 to the fut. perf. *fuveris functus* in 603 led Bentley (and Fleckeisen) to read *releuabis* (= *releuaveris*), an alteration thought by Dziatzko to be unnecessary. See note.

607. *Iudier*: Bentley's conjecture for *claudier* of the Bemb. Other MSS. *neglegi*, which is clearly an interpolation. Dziatzko says *claudier* is against the sense, and perhaps an intrusion from Andr. 573; but Sloman seems to me to be right in supporting it as 'hindered,' 'balked of one's rights.'

660. *uidetur*: the Bemb., Umpfenbach. Other MSS., Fleckeisen, Spengel *uidetur*.

*poscere*: Bothe, for *postea* (*post ea*) of the MSS. and Donatus.

Dziatzko suggests *poscier*, if *uidetur* be adopted, as nearer than *poscere* to *postea*.

668. *praesenti*: MSS., Umpfenbach, Spengel. Bentley *praesentem*, followed by most of the later commentators. See note.

673. *huc*: MSS. But Donatus has *hinc*, and so Bentley, Fleckeisen, Wagner, Spengel, and others. *Prouerbialiter 'hinc illinc'*, says Don., but *hinc* here would lead us to expect *aliquis cognatus* or the plur. *cognati*.

696. Dziatzko feels the want of a definite reference to Pamphila. But to retain *hanc*, of the MSS., after *uxorem* is to render necessary a change of order, = *Bono, inquam, animo es* (so Fleckeisen, Wagner, and others).

703. The order of the Bemb. Five Calliopian MSS. read *abiit, perit, nauem ascendit*. DG *Nauem ascendit, abiit, perit*.

711. BCFP *Ne imprudens forte*. Other MSS. *Ne forte imprudens*. Bentley placed *forte* after *faciam*, an arrangement defended by Conradt (*Metr. Comp.* p. 25).

712. *sim*: Guyet, Bentley, for *siem* of the MSS. The verse thus becomes iambic Septenarius, like the previous one. But *siem* should be retained, I think. It is attested by Arusianus Messius p. 247, and an iambic Octonarius here helps the transition to the following iambic Senarii.

716. MSS. *illic fabrica ulla*. Fleckeisen omits *ulla*. Umpfenbach *fabrica illi ulla*. Wagner (after Klette) *illi ulla fabrica*.

722. *Noua*: assigned to Micio (= *Ecce autem noua*!), against the MSS., by Bothe, and after him by Fleckeisen, Wagner, Spengel, and others, on the ground that in Demea's mouth the word sounds weak after so strong an expression as *alia flagitia . . . ingentia*. But Dziatzko rightly finds in *Noua, Capitalia* only a suitable variation upon this expression.

749. The Bemb. has *Ita me di bene ament*, and, with DG, *ego tuam* (other MSS. *tuam ego*). Most recent editors omit *bene* which might be retained if *ego* were dropped.

766. *prodeambulare*. Wagner writes *prodambulare* (i.e. *pro + ambulare*) which Spengel adopts (cf. Langen, Beitr. z. Kr. d. Plaut., 206). This appears forced, however, for *ambulare* fails to describe the easy, comfortable gait (see 713; Hec. 435, 815; Phorm. 936) which is appropriate under the circumstances. See note.

771. **Exemplo**: Bentley's conjecture for *exempla* of the Bemb. Other MSS. *exemplum*.

791. **scilicet**: Fleckeisen, Wagner with some MS. authority. *ilicet* is the reading of the Bemb., Donatus, Servius on Aen. 2. 424. The latter was a formula of dismissal (= *ire licet*; cf. Eun. 347, Heaut. 974, Phorm. 208, etc.), and this use renders it, in Dziatzko's judgment, unsuited to this passage. But *ilicet* was used as an interjection expressive of sudden despair or dismay (= 'all is lost,' 'the game is up,' 'the devil is loose,' etc.) as Spengel shows, and thus is well suited to the context, if separated by a period or colon from *clamat*.

820. **amborum**: the Bemb., Wagner, Spengel. Other MSS., Fleckeisen, Umpfenbach, Dziatzko (1881) *ipsorum*, which is undoubtedly more forcible as it emphasises the contrast between the property of the young men and their moral training. Yet this consideration alone seems scarcely sufficient to justify a departure from the certain reading of the Bembine Codex.

827. **eos**: MSS. (except A), Fleckeisen, Wagner, Umpfenbach. The pronoun contributes not a little, says Wagner, to the clearness of the sentence, and may have been overlooked by the scribe, since the same combination of letters occurs also in VIDEOSAPERERE.

828. **seiris**. The MSS. have *scire est* (the Bemb. *et* instead of *est*) which Spengel explains as = *ἔστι γνώαι*. To avoid the Graecism Dziatzko adopts *siris*, the conjecture of Madvig (*Adv. Crit.* ii. 22), changing it to *seiris* which approaches the MSS. more closely. See note. See also Lachmann in *Lucr.* 5. 533. The latter shows that *scire est* does not belong to early Latin, and that here and in Heaut. 192 the true readings are *scires* and *crederes* respectively. Dziatzko objects to *scires* on the ground that the imperfect tense does not suit the passage; but Fleckeisen, Wagner, and Umpfenbach are right, I think, in adopting it.

857. **scisse**: the Bemb., Umpfenbach, Spengel; cf. Andr. 239. Other MSS., Fleckeisen, Wagner *scire*.

879. **fieri**: the Bemb., Umpfenbach, Spengel (with Klette). Other MSS., Donatus, Fleckeisen, Wagner *pendi*.

914. The last verse now legible in the Codex Bembinus.

946. The text follows the MSS. closely. But *confit*, for which all MSS. have *fit*, rests on the authority of Donatus, and is required by the metre. For the distribution of the words

among the speakers, in this and the verse following, see Dziatzko's critical note.

947. **hic** is due to Bentley, who places it before *est*. MSS. *Hegio est his* (BC is) *cognatus*, which presents an impossible hiatus. The metre is satisfied through the transposition = *Hegio cognatus his est*; so Fleckeisen, Wagner, Spengel, Dziatzko (1881).

955. **et** before *dictumst* is taken from DG, the best MSS. for this part of the Adelphoe. See crit. note on 914.

956. **istic**. MSS. *istuc*; but *quid istic?* is a common expression. Dziatzko (*Adn. Crit.* 1884) proposes to write *Et ego*, *Micio* at the end of this verse, and *Frater* at the beginning of 957.

981. **reddet**, not *dabo*, is understood after *uilius*, for the following remarks of Aeschinus and Syrus show that Micio entertains a doubt of the slave's trustworthiness. Moreover *reddet* is the word that has just been used. Cf. note.

985. **prolubium**: supported (against the very early variant *proluuium* = 'extravagance') by a passage in Caecilius, from which this verse is believed to be adapted, *Quod prolubium, quae voluptas, quae te lactat largitas?* (*Scen. Rom. Poes. Frag.* ed. Ribbeck<sup>2</sup>, p. 42; Caecil. v. 91).

994. **secundare**: Donatus, Umpfenbach, Spengel. The MSS. have *obsecundare*, and so Bothe, Fleckeisen, Wagner, who omit *me* with Bentley. The omission strengthens the climax *Ecce me*, but leaves the infinitives without a subject when one seems to be needed. Moreover *secundare* ('aid,' 'prosper') gives better sense here than *obsecundare* ('humour'), for the latter has already been suggested in 991. Cf. note.

## APPENDIX II

I HAVE followed Dziatzko in the scene-setting (Introd. to Act I. Sc. 1). See his *Einleitung* to this play, pp. 12-13. But Dziatzko here departs somewhat from the best authenticated arrangement of the Greek stage, in accordance with which both the harbour and the city (forum) lay to the right, the country to the left, of the spectators. Cf. Pollux 4. 126 ἡ μὲν δεξιὰ (περιελατος, i.e. from the point of view of the actors, not the spectators) τὰ ἐξω πόλεως δηλοῦσα, ἡ δ' ἐτέρα τὰ ἐκ πόλεως, μάλιστα τὰ ἐκ λιμένος; and Vitruv. 5. 6 *secundum ea loca uersurae sunt procurrentes, quae efficiunt una a foro* (ἐκ πόλεως), altera a peregre aditus in scaenam. See G. Oehmichen, 'Das Bühnenwesen d. Griech. u. Röm.' § 53. 4, in I. v. Müller's *Handbuch d. klass. Altertumswissenschaft*, v.; Haigh, *Attic Theatre*, p. 176.

## INDEX TO THE NOTES

The numbers refer to the lines of the Play, exclusive of the Didascalia and Periocha—except when the page is expressly indicated.

- a me 788  
abi 220, 564, 699, 703, 765, 776  
abi prae 167  
Ablative of quality 161, 442  
abs 254  
Abstract for Concrete 768, 769  
Accusative, adverbial or cognate, 79, 142, 202, 253, 305, 675, 895  
—, as subject of Inf. in exclamations 38, 237, 330  
—, of exclamation 304, 544, 783  
—, of specification 162, 986, 990  
Actors, number of speaking, p. 68  
Adelphoe, p. 65  
adeo 629  
adserere manu 194  
adtentiores 834  
aduocatum 646  
aduorsum 27  
Aemilius Asper 559  
Aemilius Paulus, p. 65  
aequalem 466  
Affirmative phrases 287, 476, 521, 543, 561, 642, 729, 752, 811, 849, 874  
ἀγορά p. 73  
aibas 561  
ais 570  
Alexis quoted 739  
aliena 672  
alieno metu 75  
aliquis (with plural verb) 634  
Alliteration 1, 11, 19, 134, 160, 283, 299, 893, 898, 978  
ἀλλοτριῶ φέβω 75  
Ambivius Turpio, p. 66  
an 136, 667  
angiportum, p. 73; 576  
animi (locative) 610  
animo malest 655  
animo obsequi 33  
ante pedes 386  
antehac 86  
antiqua 442  
anus 617  
ἀφαρσις εἰς ἐλευθερίαν 194  
Aposiopesis 135, 275, 539  
apud forum 154  
Archaisms 18, 78, 123, 179, 193, 200, 209, 241, 267, 279, 282, 344, 361, 397, 435, 464, 484, 491, 528, 531, 534, 739, 744, 785  
asine 935  
Assonance 1, 57, 978

ἀσπράγαλοι 739  
*Asyndeton*, p. 67; 218, 319  
 atque (*adversative*) 40  
*Attic law as to marriage of*  
*orphans* 652  
*Attraction* 807  
 au 336  
 auctor 671, 939  
 aufer 937  
 auferent 454  
 ausculta paucis 806  
 aut 396  
 autem 185, 934

Babylo 915  
 bellissimum 590  
 bene facis 601  
 -bilis, *Verbal Adjs. in*, 608  
*Bridal Procession* 905

Cantor 997  
 capitalia 723  
 captus 480  
 caput 568  
 carnufex 363  
 caue dixeris 458  
 causa liberalis 194  
 cautio est 421  
 cēdō 123, 688  
 certatio comparata 212  
 cesso ire? 712

χαρπεῖν λέγω 622  
*Change from Relative to Demon-*  
*strative* 306

clam 71  
 clanculum 52  
*Clause of purpose (parenthetical)*  
 160, 986  
 coeperet 397  
 cogitare (cum animo, etc.) 500  
 colaphos 199  
 comissatorem 783  
 Commorientis 7  
 compos animi 310  
*Contamination* 5, 194, 198, 356

contra (*adverb*) 44, 50  
 conuicium 180  
*Co-ordination*, see *Parataxis*  
 coram (*adverb*) 484  
 Cornelius Africanus, p. 65  
 crepare 264  
 cyathus 591

*Dative of service* 4, (959)  
 — in -u (*4th Decl.*) 63  
 de (*in composition*) 152, 184  
 de die 965

de fratre quid fiet 996  
 de lucro 817  
 de meo 117  
 de nocte 841  
 de te 940

debacchatus 184  
 decet (*with Dative*) 491

dedisti 450  
 deerit 881  
 deferuisse 152  
 defunctum sit 508  
 dehinc 22  
*Deliberative Subjunct.* 214, 431,  
 (691), 708

deorsum 573  
 δευτεραγωνιστής 880  
 di uostram fidem 381  
 Diana (sc. templum) 582  
 Dice 739

Didascalia, p. 65  
 diminuetur 571  
 Diphilos 6

dis (= diis) 121  
 dis (= diues) 770  
 discidit 559  
 discēdit 120, 559

disperii 355  
 dirumpor 369  
 dissignauit 87  
 diuiduom face 241  
 dolet 733  
 Dromo 376

ducere ('marry') 933  
 dum 196, 899

e re nata 295  
 ecce autem 722  
 eccum (-am) 260, 361  
 edepol etc. 289

eduxi 48  
 ehem 81, 373

eiēcisset foras 109  
 eis 'Ἀπόλλωνος 582

*Elision* 10, 72, 407, 593

*Ellipse* 24, 44, 51, 52, 76, 77,  
 81, 100, 133, 153, 223, 227,  
 275, 330, 518, 539, 582, 806,  
 880, 881, 916, 976

ellum (-am) 260

em 169, 172, 260, 537, 790

emergi 302

*Emphatic particles* 172, 185,  
 550, 629

enarramus 365  
 enim 168, 201, 921

ἐπίκληροι 652

equidem 555

ergo 172

erus 301

esse (*with Dative*) 358

— (*omitted in Perf. Passive*  
 etc.) 13, 165, 214

est, es (*omitted in exclam. ex-*  
*pressions*) 528, 543, 561,  
 676

*Ethical Dative* 61, 537, 958

etiam taces 550

εἴγε 911

ex (= 'according to') 371

ex animo 72

excurso spatio 860

exporge 839

expressum 11

extulit 11

Fabius Maximus, p. 65  
 face, dice, etc. 241

facere etc. (*with Instrum. Abl.*  
 etc.) 611, 996

faciam (= curabo) 497

factum (= 'Yes') 560

factum uelle 919

faeneraret 219

familiam 89, 910

faxo 209

faxo (*with Subjunct.*) 209

fert 53, 328, 730

feruit 534

ferundum 469

festinom caput 261

fidē 161

fieret 106

foras 109, 949

foris 109

foris 264

forum, p. 73

fructi 870

frugi 959

fruo? (*with Acc.*) 950

fungor (*with Acc.*) 464

*Future Indic. in -so* 209

— *Perfect* (= *Eng. Simple*  
*Future*) 127; (= *Imperative*)  
 437

ganeum 359

gaudeo 972

*Genitive contracted* 411, 793

— of nouns in -ius 300

— in -i (*4th Decl.*) 870

— of *Gerund* expressing *pur-*  
*pose* 270

— of *specification* 695

— of *indef. value* 163

— with *similis* 96, 411

*Gerundive in -undus* 193, 207,  
 469

gnatae 340

gongrum 377

gratilis 744

*Greek names in -a*, p. 68; 343

— — — -ων, -ωντος 252



hac deorsum 573  
 hac (= hac uia) 573  
 haec (= hae) 785  
 hariolor 202  
 Hatilius Praenestinus, p. 66  
 leia 868  
 hem 169, 224, 260, 709  
 heus 281, 634  
*Hiatus* 97, 183, 304, 336, 527,  
 574, 604, 767  
 hic (*of absent person*) 332  
 hic (= ego) 906  
 hilarem (-um) 287  
 hinc (= ex hoc) 361  
 hisce etc. 530  
 hoc (= huc) 878  
 hodie 215, 551  
 homo 107, 143, 579, 734, 934  
 hui 216, 411  
 hymenaeum 905  
*Hyperbaton* 917  
 ierant 27  
 ilico 156, 536  
 illa consuevit 666  
 illam 192  
 illi (= illic) 116  
 immo 247, 604, 928  
*Imperfect* (= *Pluperf.*) 106, 178  
 — of surprise 901  
 in- (*negative prefix*) 507  
 in ipso articulo 229  
 in loco 216, 994  
 in mediost 479  
 in mentemst 528  
 inde (= ex eis) 47  
*Indicative* (*after quom*) 18, 139  
 — (*in dep. questions*) 195  
 indicio . . . erit 4  
 ineptis 934  
*Infinitive* (*in -ier*) 200  
 — (*in exclamations*) 38, 237  
 — (*historic*) 46  
 — (*omission of pronom. subj.*  
*of*) 52

*Infinitive* (*Pres. for Fut. after verbs*  
*of promising etc.*) 203, 224  
 infitias ibit 339  
 inliberalis 449, 886  
 inpaes (tibiae), p. 66  
 inpotentiam 607  
 interdius 531  
 ipsus 78, 323  
 istocine 732  
 istuc ibam 821  
 ita (= 'Yes') 287  
 iubere (*with Subjunct.*) 914  
 iusta iniusta 990  
 καλῶς καὶ ἀληθῶς 609  
 κοινὰ τὰ τῶν φίλων 804  
 κόπτειν 264  
 κύβοι 739  
 lacum 583  
 lampadas 907  
 lautum 425  
 lectulos 235, 585  
 leno 161  
 liber esto 970  
 liberalis 464  
 liberalitate 57  
 liberos 57  
 lites 792  
 locitas 949  
 λόγος 803  
 loris 182  
 luci 841  
 lupus in fabula 537  
 Luscius Lanuvinus, n. on Pro-  
 logus, p. 68  
 maceriam 908  
 male (*intensive*) 523  
 mallem potius 222  
 malo 69  
 malum (*interjectional*) 544  
 mane 467  
*Manumission* 970  
 mastigia 781

mea tu 289  
 medium 316  
 Menander quoted 43, 57, 643,  
 866  
 Menandru (= Μενάνδρου) p. 66  
 mercennarium 541  
 mi homo 336  
 mihi 142  
 Mina (*Attic*) 370  
 minime gentium 342  
 missa facere 906, 991  
 modo 289  
 Money 370  
 morigerari 218  
 mussitare 207  
 nam 15, 55, 86, 168, 190, 193,  
 406, 433, 537, 602, 642, 680,  
 704, 859, 893  
 natu grandior 930  
 -ne, non = nonne 83, 94, 579  
 -ne 38, 304, 382  
 ne (= val, νή) 441  
 ne time 279  
 nemo quisquam 366  
 nescio quid 79, 211  
 nil (= non) 142  
 nil quicquam 366  
 nimium (*adverb.*) 169  
 nisi 153  
 nisi si 594  
*Nominative absolute* 96, 390  
 non (= nonne) 94  
 nonne 660  
 norimus 271  
 noscere 503  
 nous 938  
 num quid uis 247  
 numquam (= non) 98  
 numquam hodie 551  
 nunc quom maxime 518  
 nunciam 156  
 o (*with Vocative*) 260  
 obici 610

obnuntio 547  
 obsecro 550  
 observari 2  
 obsonio 286  
 occidunt me 899  
 ohe iam 723  
 omnia omnes 299  
 operiere (*for -ris*) 182  
 oppido 322  
 ὀψώνιον 286  
 optundas 113  
 opus est 342, 429, 740, 996  
 — (*personal use*) 335  
 οὐ μὴ σωπῆσει 550  
 οὐδαμοῦ γῆς 540  
 palam 71, 624  
 palliata, p. 66  
 παρὰ σπυροῦ 940  
 parasitaster 779  
*Parataxis* or *Co-ordination* 79,  
 195  
 pares (tibiae), p. 66  
*Partitive Genitive* 342, 540, 666,  
 786  
 paternus } 74  
 patrius }  
 patrisas 564  
 paululus 779  
 penes uos 388  
 pepulit 788  
 per (*intensive prefix*) 393  
 perbenigne 702  
*Perf. Part. as secondary pred.*  
 849  
 perhiberi 504  
 Periocha, p. 67  
 perminium 393  
 perpetuo 283, 520  
 perreptauit 715  
 persona, p. 63  
 φυλέτης 439  
 phy 411  
 Piraeus, p. 73  
 pistrilla 584

- placabilis est 608  
 placet 849  
 platæa 574  
 Plato quoted 535, 609  
 Pleonasm 236, 246, 259, 293,  
 306, 366, (525), 575, 785  
 plus, amplius etc. *not foll. by*  
*Abl.* 199  
 Polysyndeton 64, 319  
 porro 979  
 possem 877  
 posteriores 880  
 pote 264, 344  
 Potential Subj. in qualitative  
 clauses 122  
 potest (*impersonal*) 302, 350  
 potine 539  
 potior (*with Acc.*) 871  
 potis est 344  
 potitur 871  
 πὸ γῆς 342  
 prae manu 980  
 Pres. Infin. for Future Infin.  
 203, 224  
 Present for Future 339, 435,  
 538, 549, 757  
 primulum 289  
 principem (*with Gen. of thing*)  
 259  
 pro 381  
 pro deum (*diuom*) fidem 381,  
 746  
 Proceleusmatic 35, 192, 476  
 processisti 979  
 prodeambulare 766  
 produxe (= *produxisse*) 561  
 proluxe 943  
 Prologus, p. 68  
 prolubium 985  
 promeruit 201  
 propitii 31  
 propter 169, 576  
 prouiso 889  
 ψοφεῖν 264  
 pudet etc. (*used personally*) 754

- pudet (*with Gen.*) 683  
 pudet pigetque 392  
 pugnaueris 843  
 pulchre 979  
 pultare 264  
 putare 796  
 putare, dicere etc. (*for esse*) 236  
 quaerito 321  
 quaeso 275  
 quam (*foll. by clause of result*)  
 110  
 quam . . . tam for quo . . . eo  
 501  
 quam quo 270  
 quam uellem etc. 532  
 quantus quantu's 394  
 quasi quom 739  
 -que et 64  
 qui (*Abl.*) 179, 215, 254, 800,  
 950  
 — (*causal*) 66, 268, 852  
 quid (*indefinite*) 443  
 quid ais? 556, 570  
 quid eum? 400  
 quid istic 133  
 quid me faciam 611  
 quid ni 466  
 quin (*with Imperative*) 533  
 quisquam (*after neg.*) 161  
 quo 190  
 quod (*Adv. Acc.*) 162, 210, 253,  
 305  
 — (*restrictive*) 296, 519, 641  
 — (= *quot*) 92, 555  
 quom 18, 139 144, 738, 897,  
 918, 946  
 quor 61  
 quorsum istuc 100  
 reducere 830  
 redire 236  
 refrikerit 233  
 rei, p. 67; 644

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